The Magazine
ANTIQUES

MAY/JUNE 2023

THE FOOD ISSUE

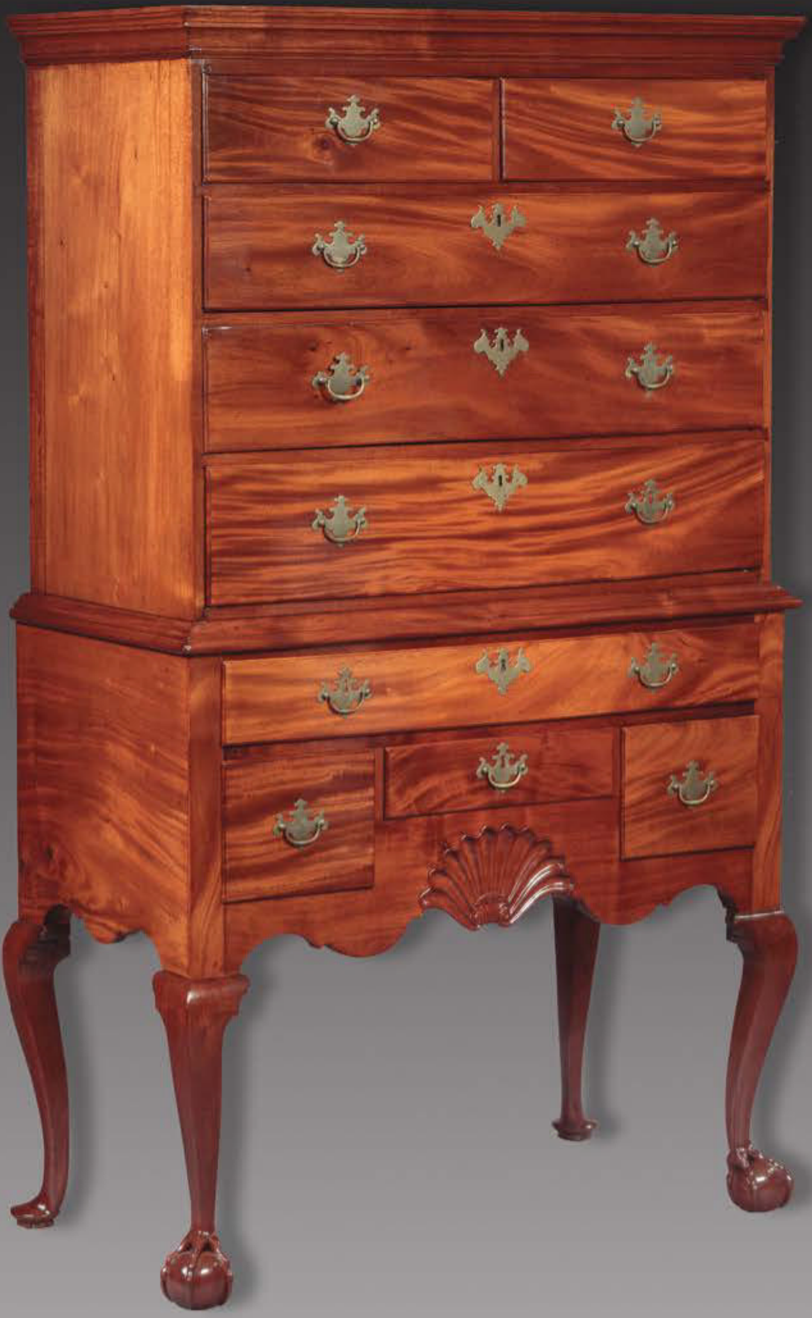
VISIT…

LANZAROTE
Caliente.com

“The art of dining well is no slight art,
the pleasure no slight pleasure”
—Michel de Montaigne
H&A

Hirschl & Adler Galleries

THE FULLER BUILDING
41 EAST 57TH STREET
NEW YORK 10022
212.535.8810
HIRSCHLANDADLER.COM



CHIPPENDALE
CARVED FLAT TOP HIGHBOY
Newport, Rhode Island Circa 1760

Primary Wood: Mahogany
Secondary Woods: Chestnut, Pine, Maple

Height: 70 3/4 inches Width: 41 inches Depth: 20 3/4 inches

Reference: “**Silver Jublilee Exhibitors,**” The Magazine Antiques (October 1951), p. 262. Ralph E. Carpenter, Jr., “**Mowbra Hall and a Collection of Period Rooms: Part 2**,” The Connoisseur (August 1972) p. 286, fig. 5. Laura Beach, “**The Past Is Present in Newport: A Couple’s Lifelong Love of Antiques**,” Antiques and Fine Art (Summer 2005), p. 124. Listed in the Rhode Island Furniture Archive at the Yale University Art Gallery, RIF339.

Provenance: John S. Walton, New York;
Ralph E. Carpenter, Jr., Newport, Rhode Island.

BERNARD & S. DEAN
Levy
INC.

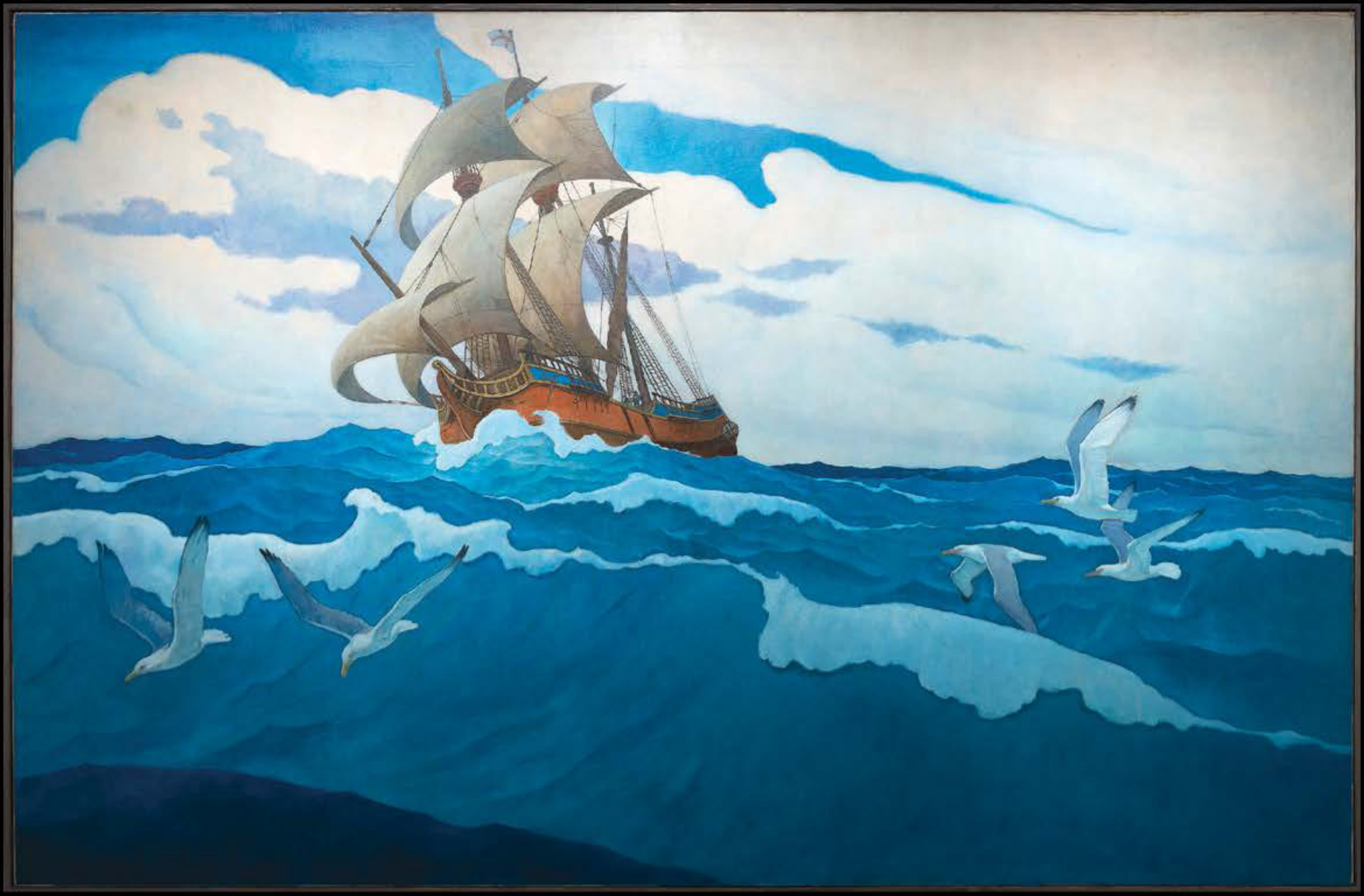
227 West 17th Street, New York, NY 10011
212-628-7088 • bsdlinc@gmail.com

Visit us on our website at www.levygalleries.com, and Instagram/Facebook @levygalleries.

Exhibiting at

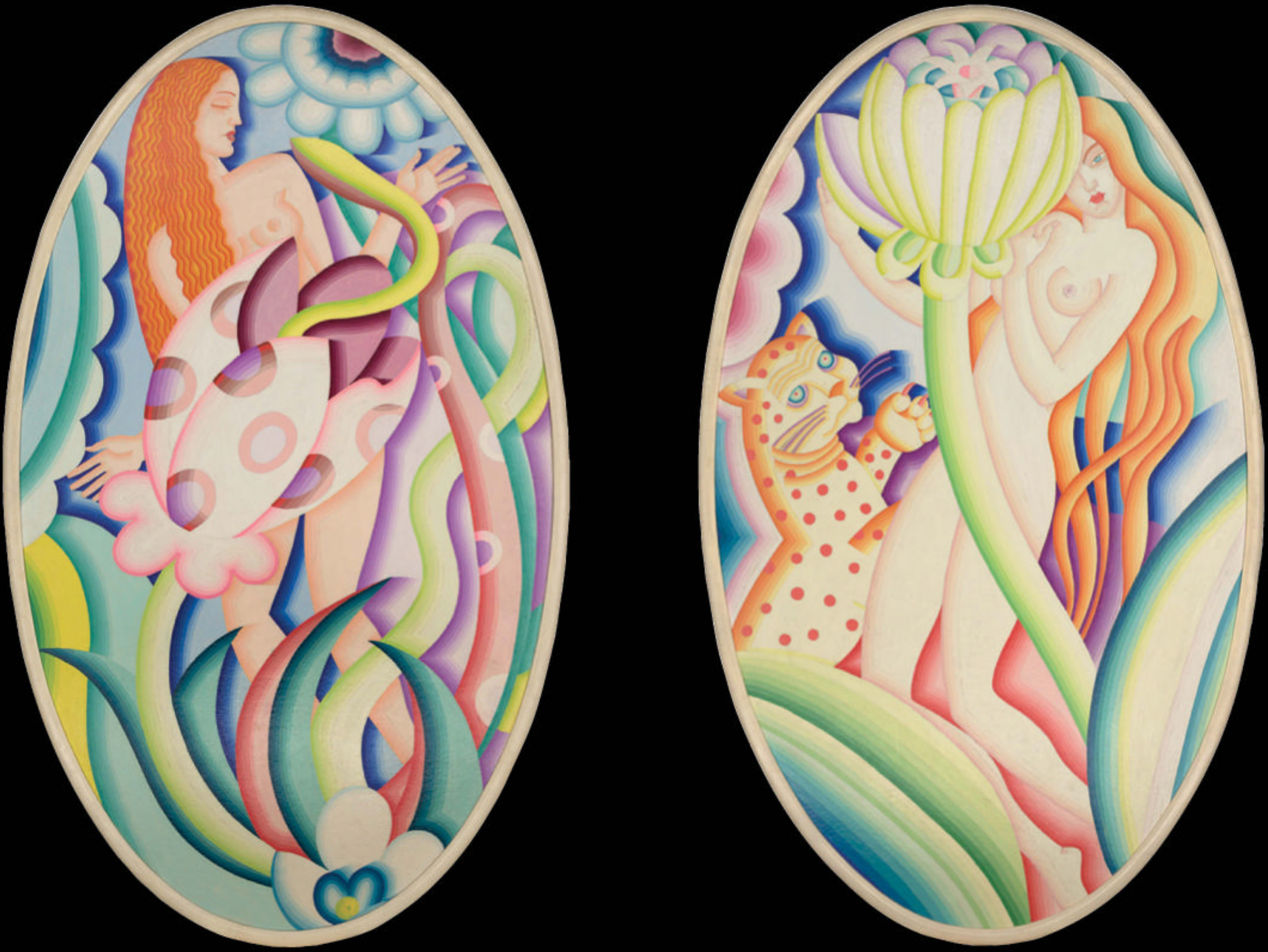
TEFAF New York

May 11-16



N.C. Wyeth, 1882-1945
The Coming of the Mayflower in 1620, 1941
Commissioned for Metropolitan Life Insurance Co.
New York
Oil on canvas
104 1/2 x 158 3/4 inches

BERNARD GOLDBERG FINE ARTS, LLC

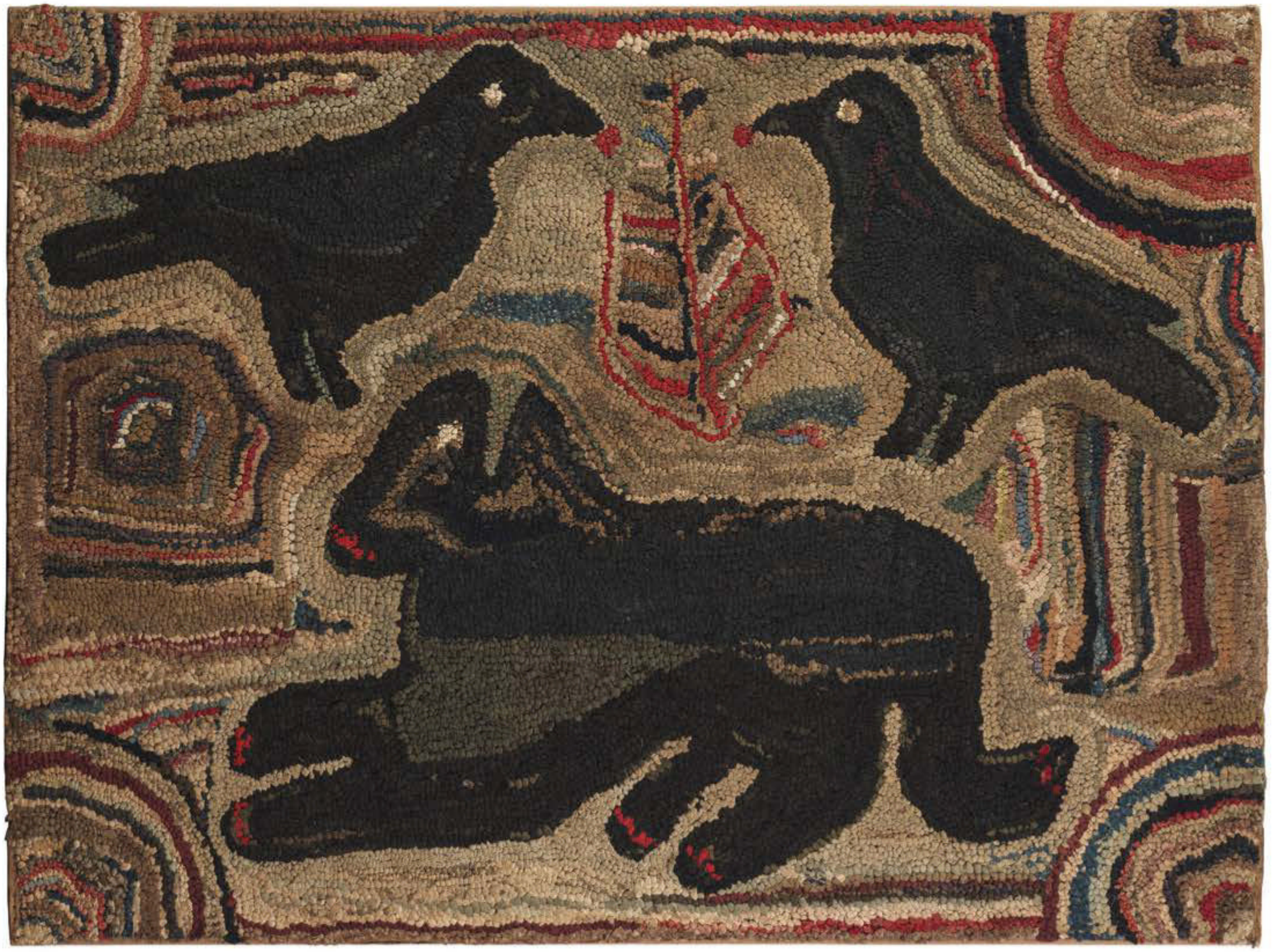


Winold Reiss, 1886-1953
Two Paintings for Empire State Building's 'Salle Abstraite', 1938
Commissioned for Longchamps Restaurant
Empire State Building New York
Oil on board with original frames
90 ½ x 55 ½ inches

info@bgfa.com • 212-813-9797 • www.bgfa.com

AUSTIN T. MILLER

AMERICAN ANTIQUES, INC.



MAGDALENA BRINER'S ICONIC HOOKED RUG

Magdalena Briner Eby (1832-1915)
Perry County, Pennsylvania

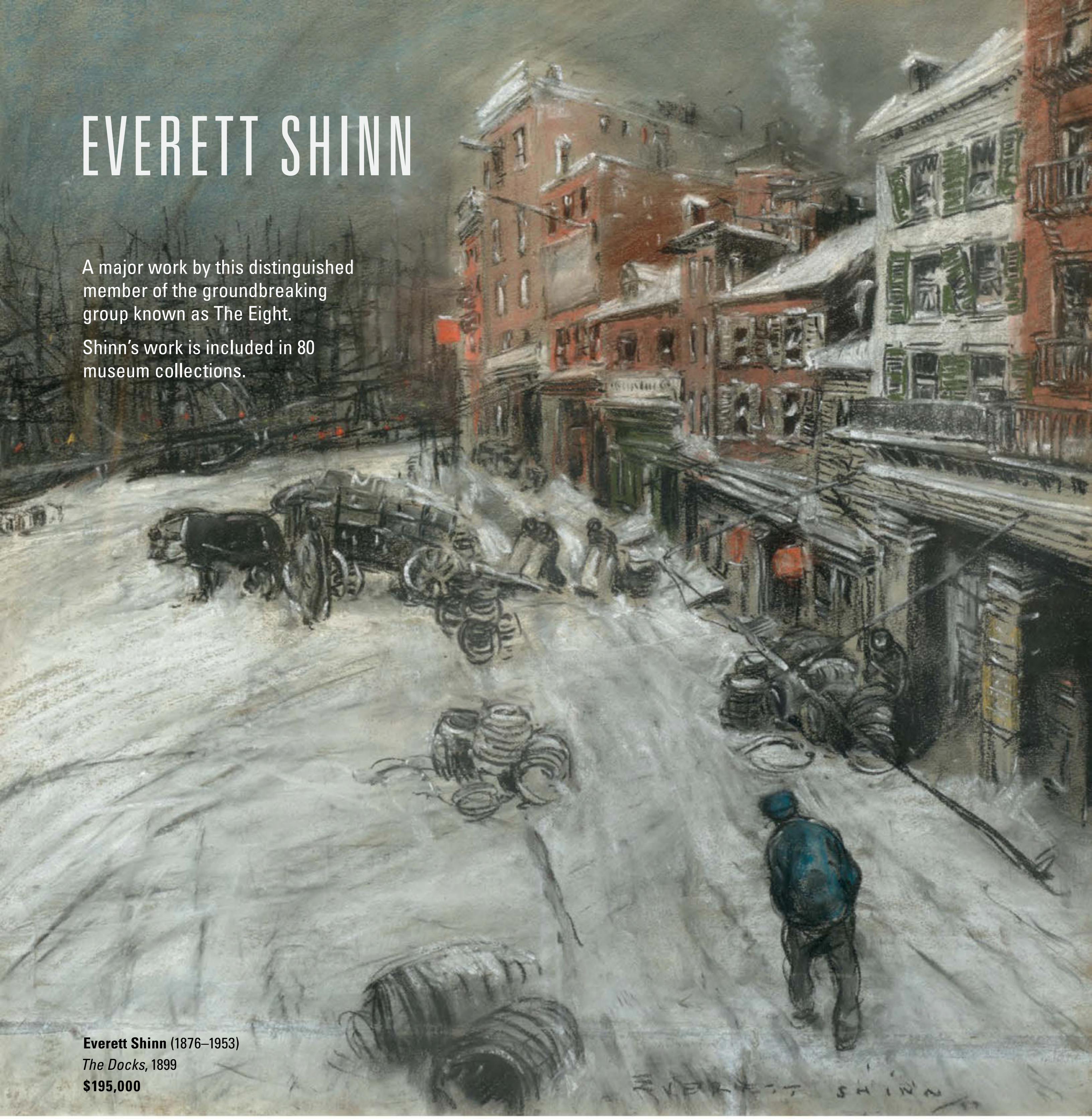
48 1/2 x 36 inches, circa 1885.

Published: The Kopps - *American Hooked and Sewn Rugs*, p. 82, fig. 126.
Lawrence and Wright - *Rug Hooking Traditions with Magdalena Briner Eby*, cover.

Celebrating America
www.usfolkart.com

austin@usfolkart.com | 614-395-8278

155 West Nationwide Blvd, Suite 175-A
Columbus, Ohio 43215



EVERETT SHINN

A major work by this distinguished member of the groundbreaking group known as The Eight.

Shinn's work is included in 80 museum collections.

Everett Shinn (1876–1953)
The Docks, 1899
$195,000

Request our latest catalogue of important American paintings

QUESTROYAL FINE ART, LLC
Important American Paintings

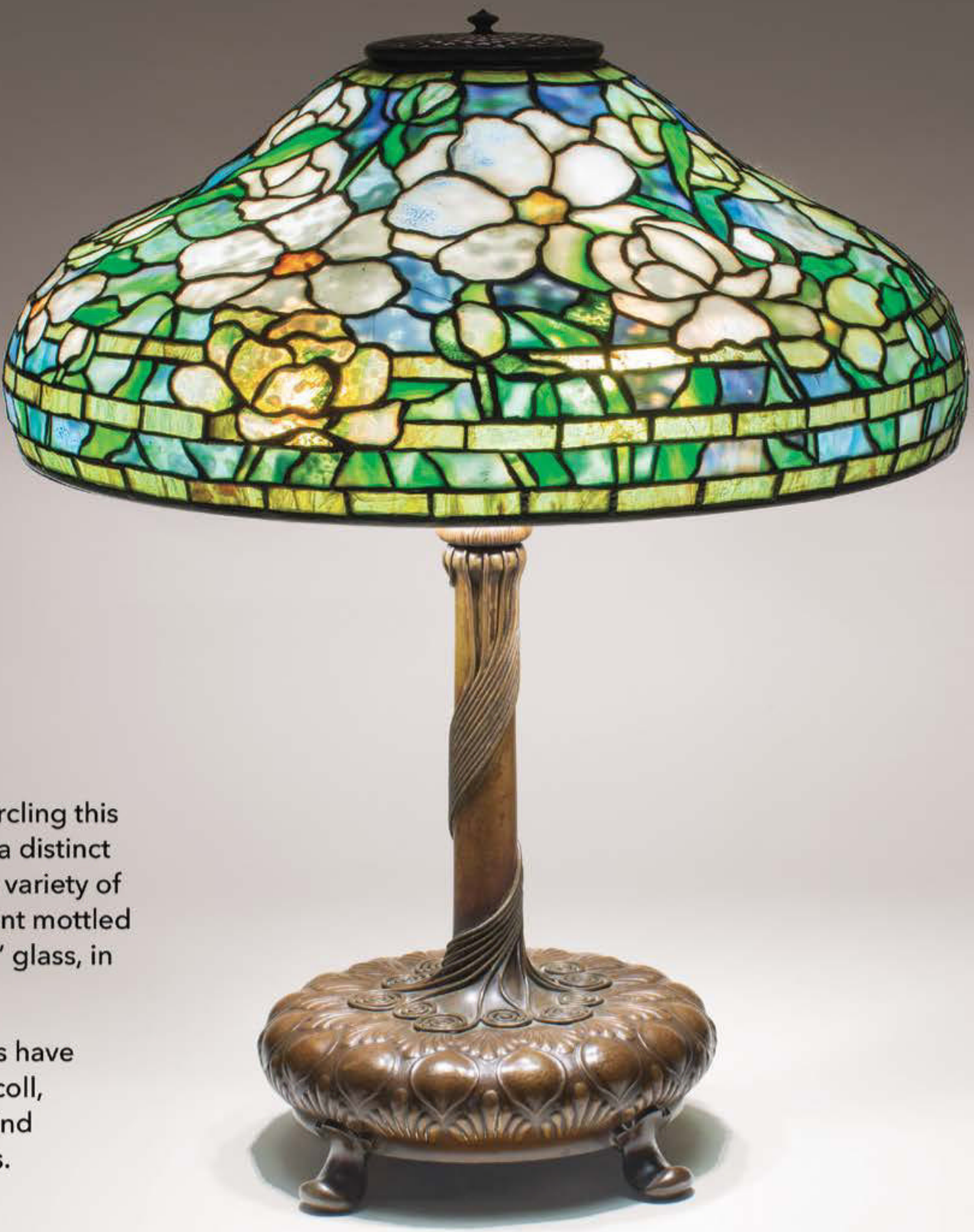
903 Park Avenue (at 79th Street), Third Floor, New York, NY 10075 T:(212)744-3586 F:(212)585-3828
HOURS: Monday–Friday 10–6, Saturday 10–5 and by appointment
EMAIL: gallery@questroyalfineart.com www.questroyalfineart.com

LILLIAN NASSAU LLC

Established in 1945 in New York City, **Lillian Nassau LLC** is recognized as the premiere specialist in the work of **Louis Comfort Tiffany** and **Tiffany Studios** with close to 80 years of expertise

Exhibiting at:

THE NEWPORT SHOW
July 28-30, 2023



TIFFANY STUDIOS

Peony Table Lamp

American, circa 1905
23 1/4" high, 18" diameter

Each individual blossom encircling this *Peony* shade is articulated in a distinct selection of Tiffany glass in a variety of types, ranging from translucent mottled glass to "foliage" or "confetti" glass, in shades of creamy white.

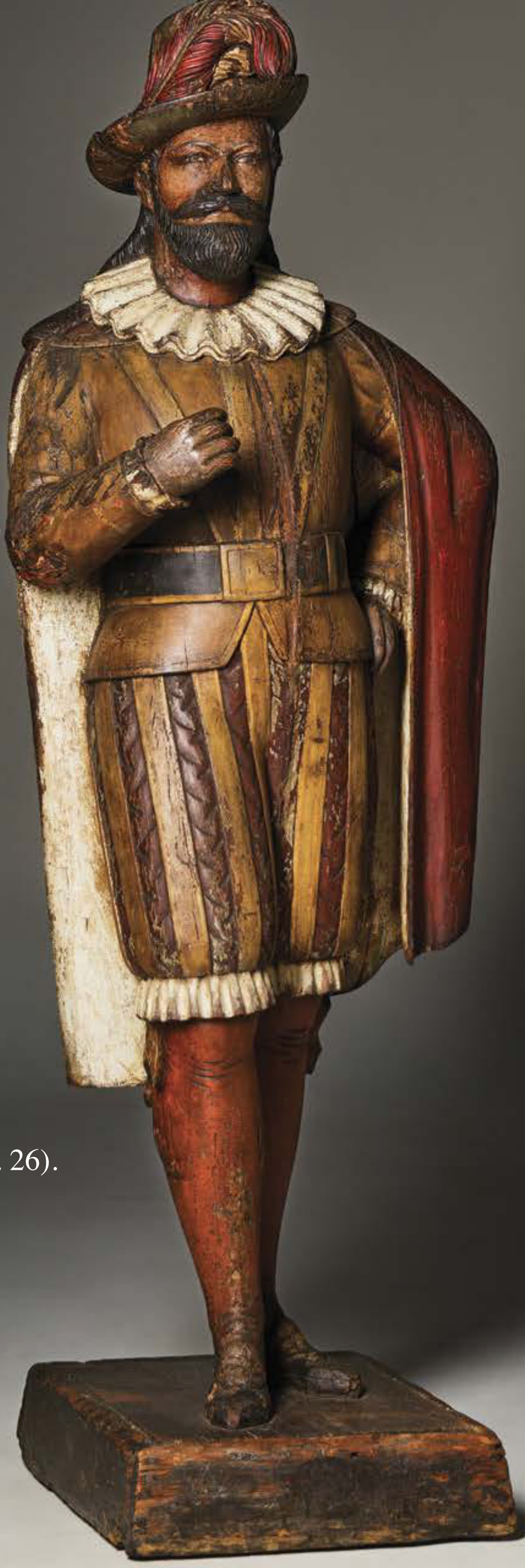
Tiffany Studios' *Peony* Shades have been attributed to Clara Driscoll, the pioneering designer behind the most iconic Tiffany Lamps.

Visit the gallery
Monday through Friday
10:30 AM - 6:00 PM

220 East 57th Street New York NY 10022 (212) 759-6062 info@lilliannassau.com www.lilliannassau.com @lilliannassau

KELLY KINZLE

Sir Walter Raleigh Tobacco Trade Figure



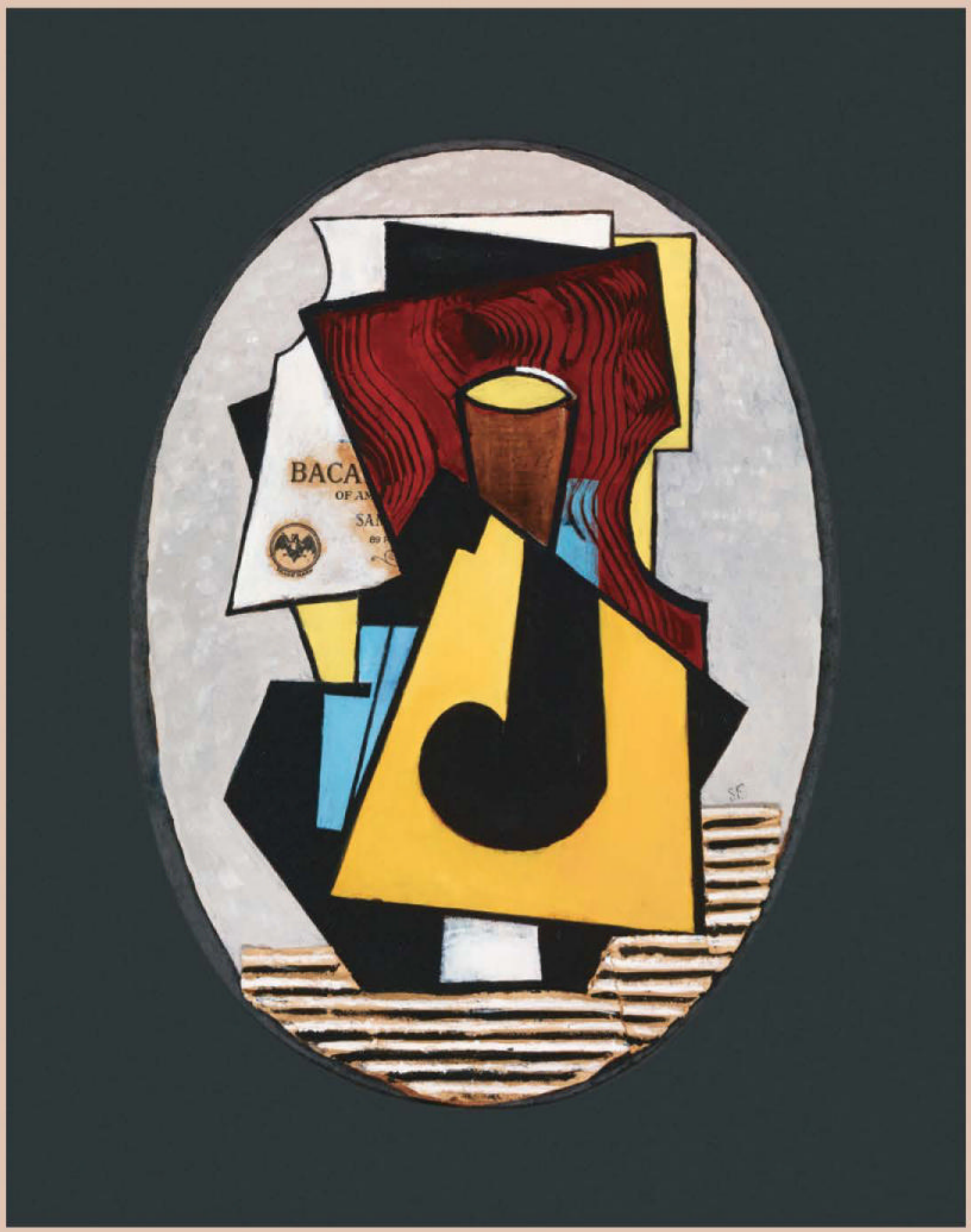
This unique version of Sir Walter Raleigh is one of the most historically significant tobacco trade figures known. With a solid provenance dating to its original creation, our acquisition marks the first time the figure has been publicly offered.

Attributed to the shop of Samuel Robb, New York, the figure was made for the J.G. Flynt Tobacco Company for the launch of their Sir Walter Raleigh Pipe Tobacco in 1884. The brand and figure were acquired by Brown and Williamson Tobacco Company in 1925 and the figure gifted to a company executive in 1964.

Illustrated in *Cigar Store Figures in American Folk Art* (p. 26).
White pine; retains an historic period paint surface
79” high

WWW.KELLYKINZLEANTIQUES.COM
(717) 495-3395

WE ARE ALWAYS INTERESTED IN PURCHASING

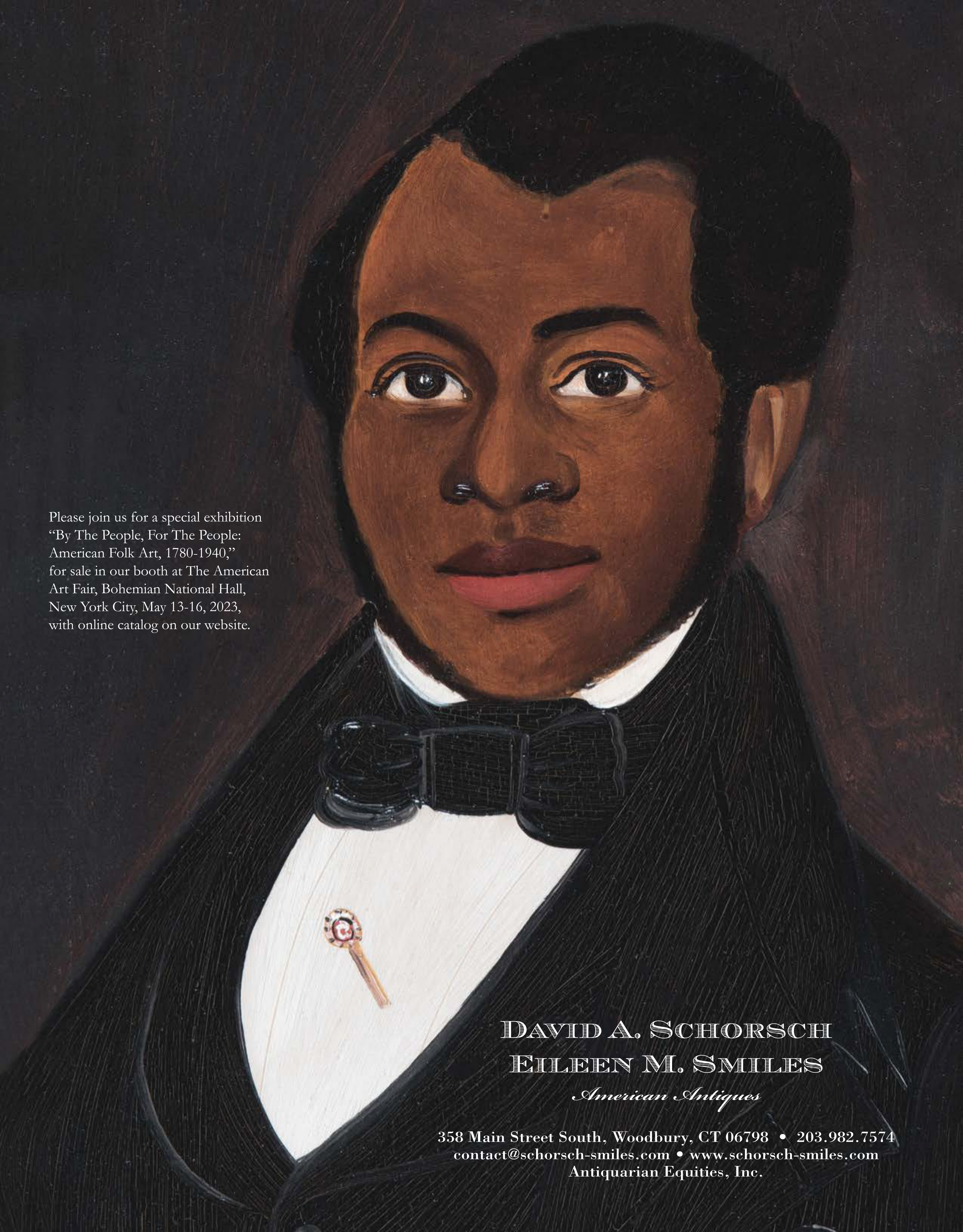


Suzy Frelinghuysen (1911–1988)
Composition, 1940–42

Oil on paper collage on Masonite, 16 x 11 ¾ inches (40.6 x 29.8 cm)
Signed right center: *SF*

AVERY GALLERIES

100 Chetwynd Drive, Bryn Mawr, PA 19010   (610) 896-0680   www.averygalleries.com   info@averygalleries.com



Please join us for a special exhibition
"By The People, For The People:
American Folk Art, 1780-1940,"
for sale in our booth at The American
Art Fair, Bohemian National Hall,
New York City, May 13-16, 2023,
with online catalog on our website.

DAVID A. SCHORSCH
EILEEN M. SMILES
American Antiques

358 Main Street South, Woodbury, CT 06798 • 203.982.7574
contact@schorsch-smiles.com • www.schorsch-smiles.com
Antiquarian Equities, Inc.

The Magazine
ANTIQUES
MAY/JUNE 2023
THE FOOD ISSUE

The Magazine
ANTIQUES
MAY/JUNE 2023

18 EDITOR'S LETTER
Gregory Cerio

22 FIELD NOTES
On Native Grounds
Elizabeth Pochoda

28 CURRENT AND COMING
Copperware in Oregon; table settings at New York's Bard Graduate Center; and an homage to Tiffany at the Marie Selby Botanical Gardens in Sarasota, Florida

36 CURATOR'S PICK
A Winged Wineglass at Winterthur
Leslie B. Grigsby

38 FIELD TRIP
Dutch Treat: An indoor folly at the Grolier Club hearkens back to the taverns of old New Amsterdam
Eve M. Kahn

46 OBJECT LESSON
One Simple Trick: On the enduring appeal of puzzle jugs
Benjamin Davidson and Pippa Biddle

50 MUSEUM VISIT
An Educational Étouffée: On the culinary cultural buffet that is the Southern Food and Beverage Museum in New Orleans
Chris Waddington

56 FARTHER AFIELD
Alimentary Athenaeums: A sampler of culinary museums around the world, where food is explored as cultural tradition, as industry, and even as art
Sierra Holt

60 ART ARTIFACTS
Ars Gratia Libris: The artist-decorated mugs of the Salmagundi Club library
Alexander Katlan and William Eric Indursky

62 SHOP TALK
Second Time Around: Why some antiques and art dealers love it when works they sold once before return to their galleries
Gregory Cerio

66 FACETS AND SETTINGS
Library Gems: A roundup of some noteworthy recent books on jewelers and their jewelry
Ruth Peltason

140 EVENTS
Sierra Holt

144 ENDNOTES
Sweet History in Spain
Eleanor H. Gustafson

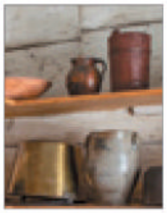
74 Dining with Antiques: A hospitality-adept interior designer sets the stage for entertainment occasions at home using antique tableware, silver, and glass from his well-built collection
Bruce Shostak with photographs by Pieter Estersohn

84 Food for Thought: A current exhibition at the Norton Simon Museum examines the many meanings of the edible in art
Thomas Connors

94 The Joy of Cookbooks: A cookbook collector catalogues a few of the many volumes that have helped him explore and enjoy the byways of American cuisine
Richmond Ellis

102 History on the Half Shell: All about the renaissance of the landmark nineteenth-century Brooklyn restaurant Gage & Tollner
Elizabeth Pochoda

110 Feast for the Eyes: The food paintings of the seventeenth-century Dutch artist Clara Peeters helped bring the still life into maturity as a genre
James Gardner



116 Hot Stove League: A gallery of six kitchens in historic American homes across the nation

128 "Beautiful, Useful, and Enduring": The story of the estimable arts and crafts silver of the Kalo Shop and the principled, indomitable woman at the firm's helm: Clara Barck Welles
Steven Pakiz with photographs by Richard Nguyen

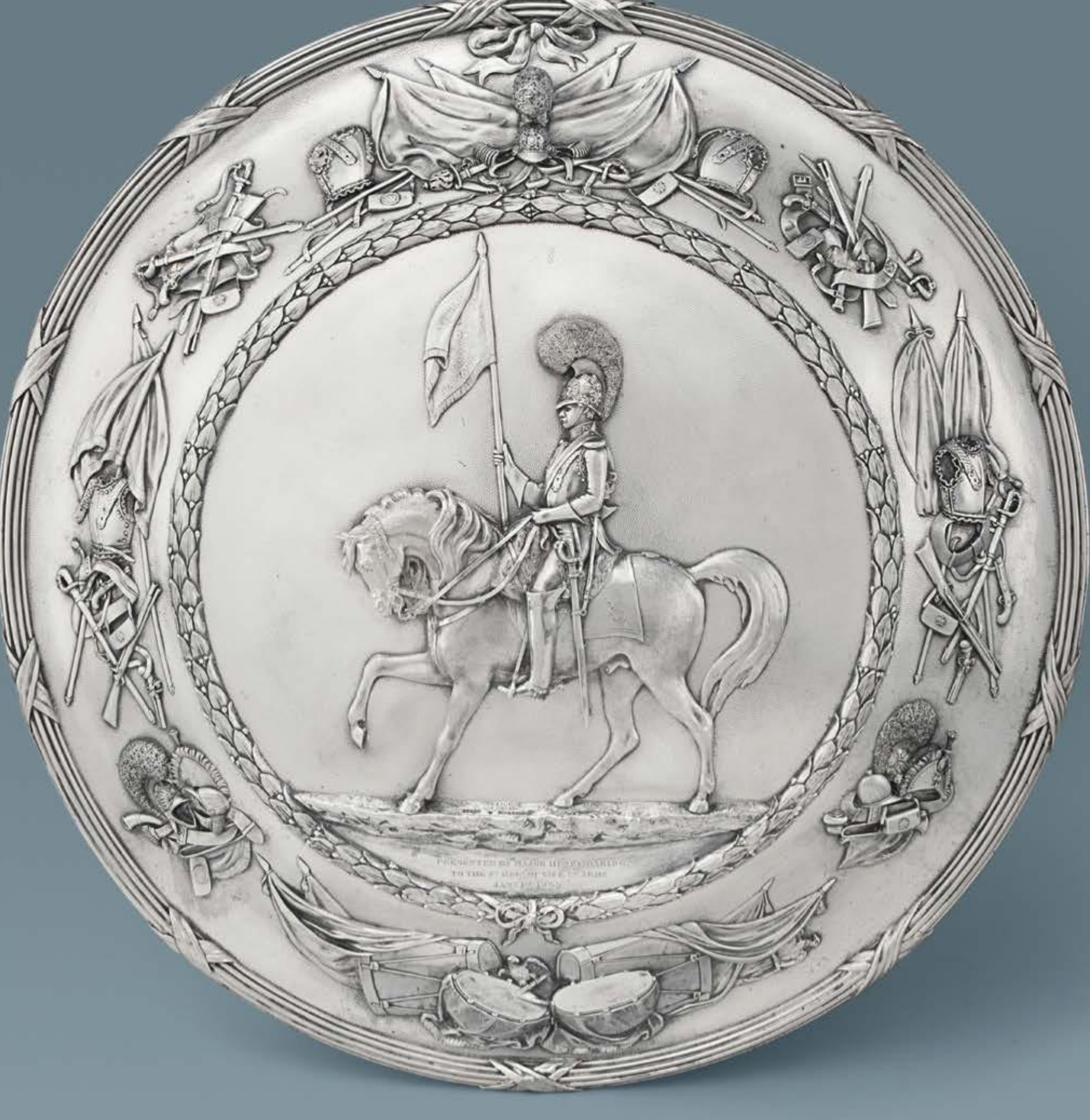
Cover: In the breakfast room of Bruce Shostak and Craig Fitt's 1822 Federal-style house in the Hudson River valley, American figured maple chairs of about 1820 surround a table set with Wedgwood creamware dishes and compotes, Parisian porcelain cups and saucers, and vintage American glass and rococo revival silver. *Photograph by Pieter Estersohn.*

Antique Silver
English
American

SHRUBSOLE

Jewelry
Objets d'Art
Gold Boxes

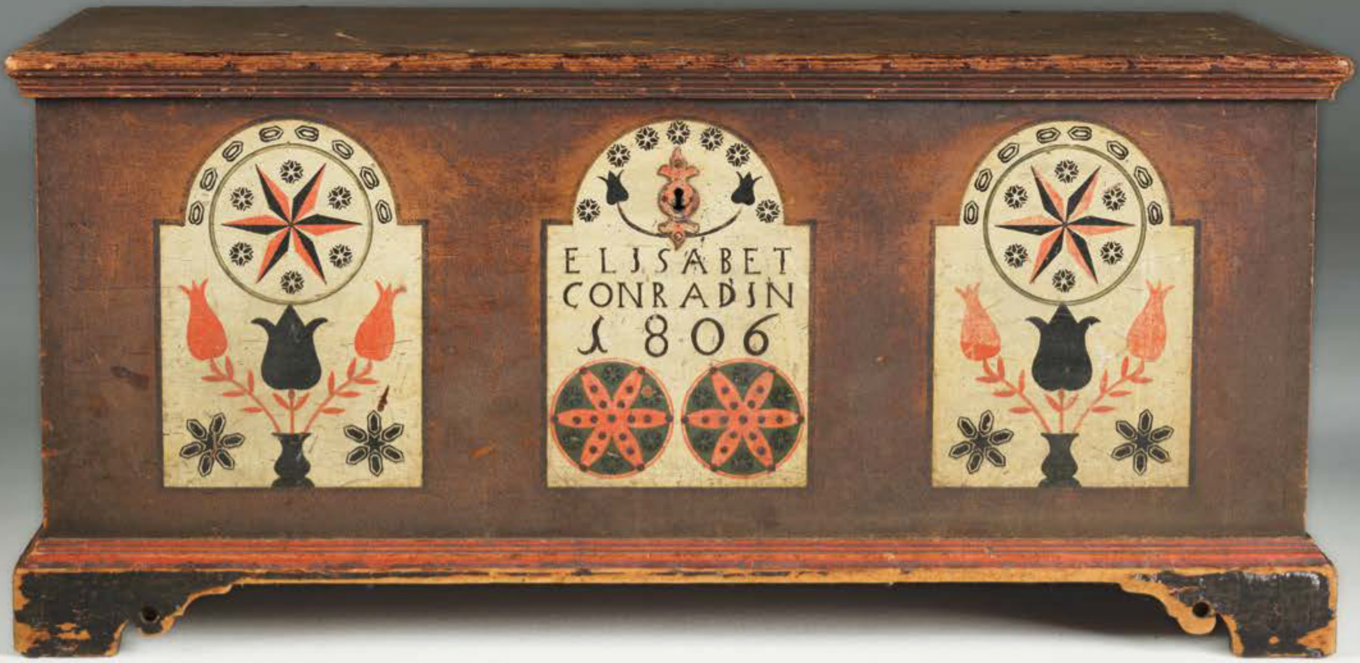
26 East 81st Street, New York, NY 10028
212-753-8920
inquiries@shrubsole.com



A William IV Silver Presentation Shield
London, 1834 by Paul Storr
Diameter: 22"; Weight: 148 oz.

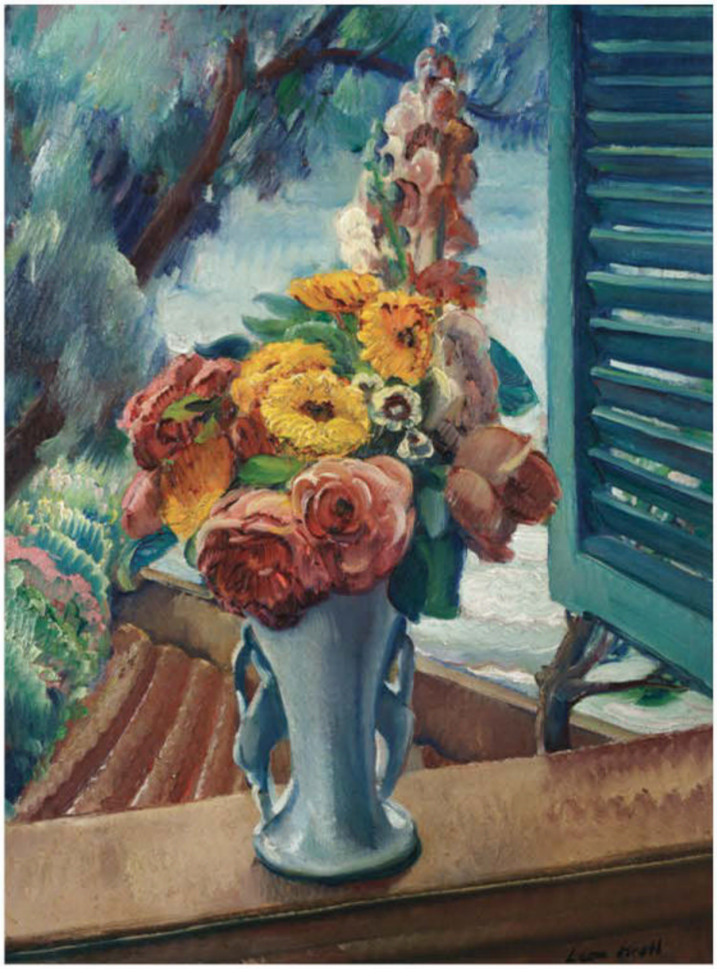
Presented in 1835 by Major Henry Bingham Baring to the 1st Regiment of Life Guards. A gift to the regiment was traditional, but this is particularly grand; the Major was a grandson of Sir Francis Baring, founder of Barings Bank, and William Bingham, said to be the richest man in late 18th century America.

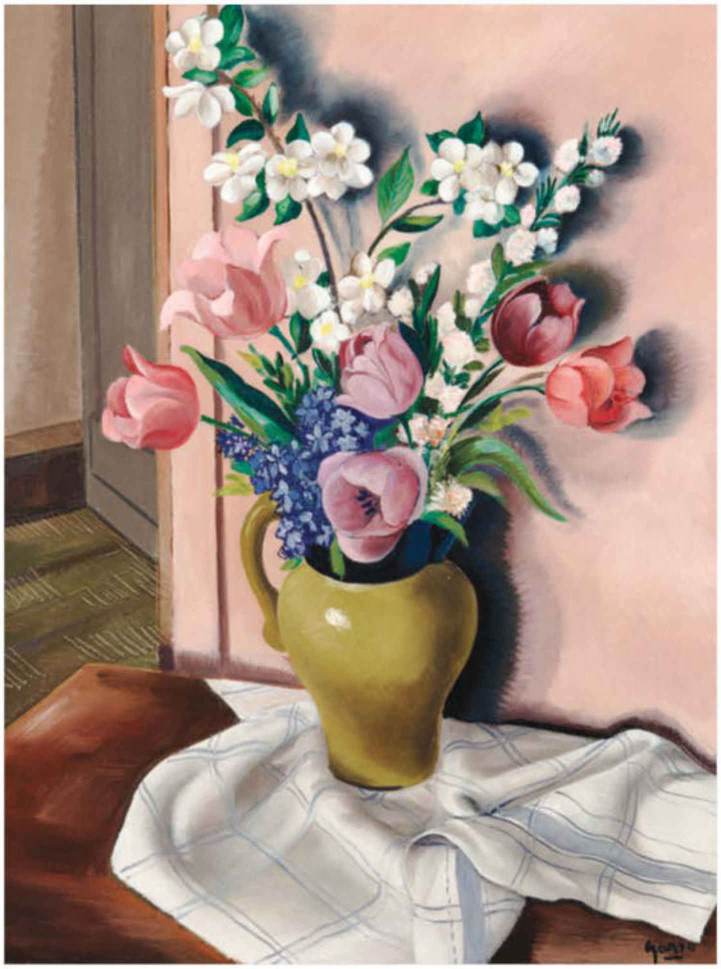
THISTLETHWAITE
AMERICANA

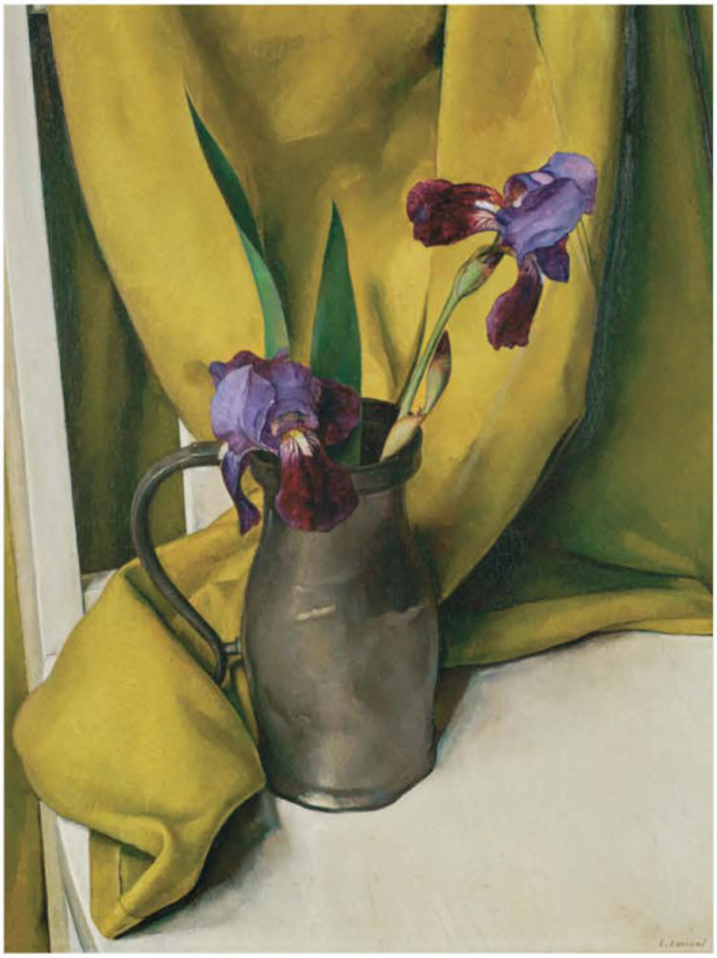


ELISABET CORADIN BLANKET CHEST
Dauphin County, Pennsylvania
Inscribed: Elisabet Conradin 1806
Polar and pine with polychrome paint decoration
23” H x 24” D x 51” W

116 W. Washington Street, Middleburg, VA 20117 • (270) 404-1558 • Taylor@thistleamericana.com
www.thistleamericana.com







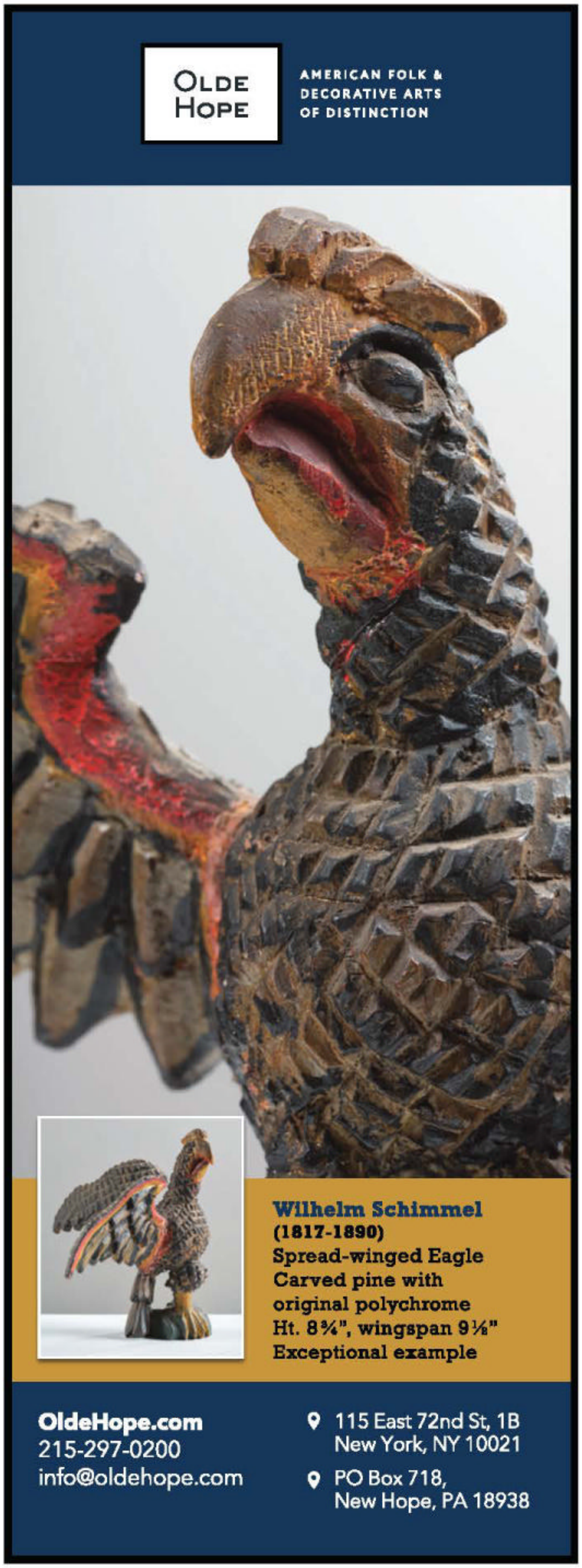
Upper left: **Leon Kroll (1884-1974)**
Flowers, Saint-Jean- Cap-Ferrat, 1925
20 x 16 inches, oil on canvas

Above: **Emil Ganso (1895-1941)**
Spring Flowers, 1935
25 x 20 inches, oil on canvas

Left: **Luigi Lucioni (1900-1988)**
Irises, 1928
20 x 16 inches, oil on panel

D. WIGMORE FINE ART, INC.

152 W 57TH ST, 3RD FLOOR, NEW YORK, NY 10019
DWIGMORE.COM 212-581-1657



OLDE HOPE

AMERICAN FOLK & DECORATIVE ARTS OF DISTINCTION

Wilhelm Schimmel (1817-1890)
Spread-winged Eagle
Carved pine with original polychrome
Ht. 8¾", wingspan 9⅛"
Exceptional example

OldeHope.com
215-297-0200
info@oldehope.com

115 East 72nd St, 1B
New York, NY 10021

PO Box 718,
New Hope, PA 18938

The Magazine
ANTIQUES

Editor Gregory Cerio

Art Director Martin Minerva

Senior Editor/Digital Media Producer Sammy Dalati

Digital Manager/Editorial Research Associate Sarah Bilotta

Consulting Editor Eleanor H. Gustafson

Editor at Large Elizabeth Pochoda

Digital Media and Editorial Associate Sierra Holt

Contributing Editors Glenn Adamson, James Gardner, Barrymore Laurence Scherer, Brian Allen, Michael Diaz-Griffith

Publisher Don Sparacin

Special Consultant for Educational Initiatives Lisa Koenigsberg

Production Director LR Production + Design

Board of Advisors

Richard T. Sharp, Chairman

Daniel K. Ackermann
Austen Barron Bailly
Bruce Barnes
Laura Beach
Sarah Coffin
Mack Cox
William Cullum
Joseph Cunningham
Pieter Estersohn
Linda S. Ferber
John Stuart Gordon
Leslie B. Grigsby
Ralph Harvard
Stacy C. Hollander
Margize Howell
Thomas Jayne
Eve M. Kahn
Patricia E. Kane
Peter M. Kenny
Alexandra A. Kirtley
Elizabeth M. Kornhauser
Robert A. Leath
Robert McCracken Peck
Valérie Rousseau
Tom Savage
Elizabeth Stillinger
Kevin W. Tucker
Gerald W. R. Ward
Philip Zea

Editorial inquiries: 200 Clinton Street, Suite 2B, Brooklyn, NY 11201

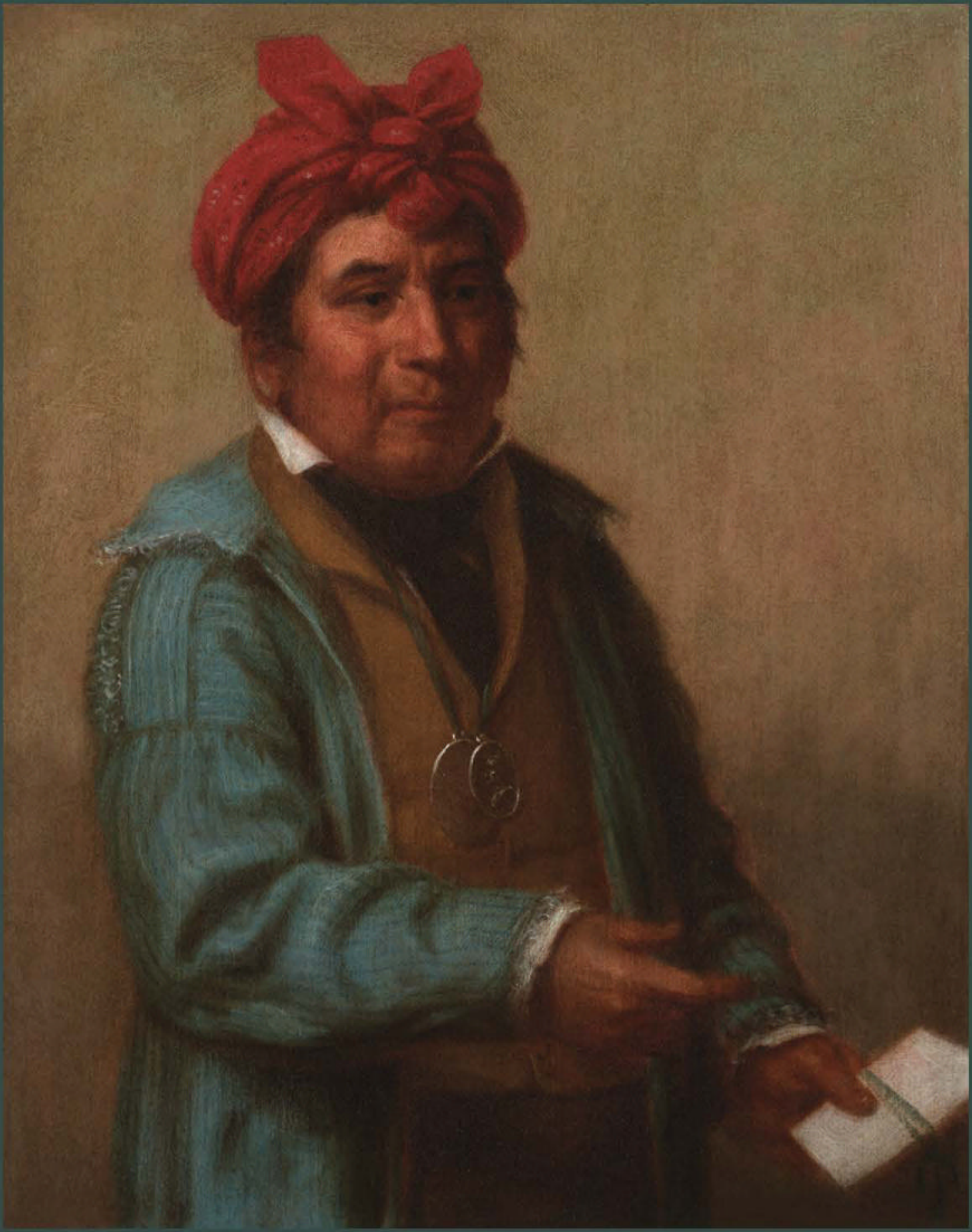
To subscribe or for customer service, please call (800) 925-9271

For advertising, please call (646) 221-6063
458 Marlborough Road, Brooklyn, NY 11226

For billing inquiries, please email finance@themagazineantiques.com
tmaedit@themagazineantiques.com
themagazineantiques.com

CHARLES BIRD KING

(1785–1862)



Tagoniscoteyeh (Black Fox), 1828, oil on panel, 17½ × 13¾ inches

Debra Force FINE ART, INC.

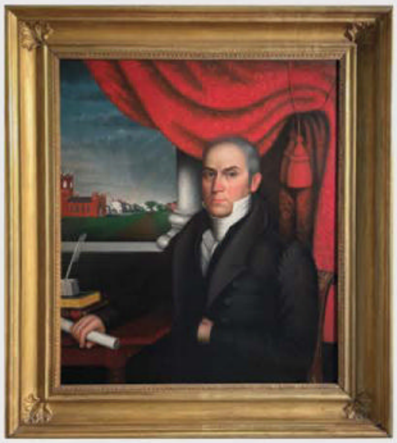
13 EAST 69TH STREET SUITE 4F NEW YORK 10021 TEL 212.734.3636 WWW.DEBRAFORCE.COM

CHARLES CLARK

American Antiques of the Classical Period

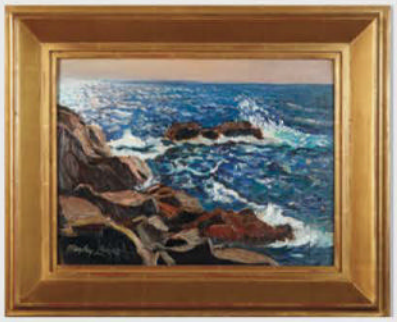
An American Gas Chandelier.
Attributed to Cornelius, Baker and Company.
Philadelphia, c.1855.
The bust depicts George Washington.

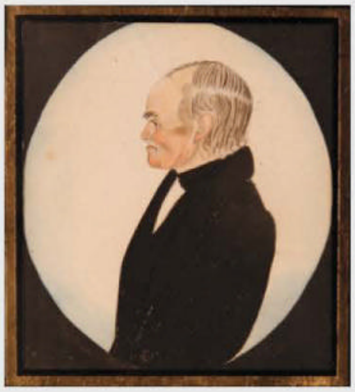
35 Main Street North, Woodbury, CT 06798 ◆ 203.982.1008 ◆ www.clarkclassical.com



Nathan Liverant and Son Antiques
is honored and humbled to present
to the public the Collection of Susan and
Frederick Copeland of Avon, Connecticut.
Our shared passion for elegant forms,
pristine condition and compelling histories
sparked a deep friendship and mutual
goal, building a great collection.

Representing over 30 years of collaboration
with the Copelands, we hope you enjoy this
group of fine antiques and art, many
returning to our shop for the second time.

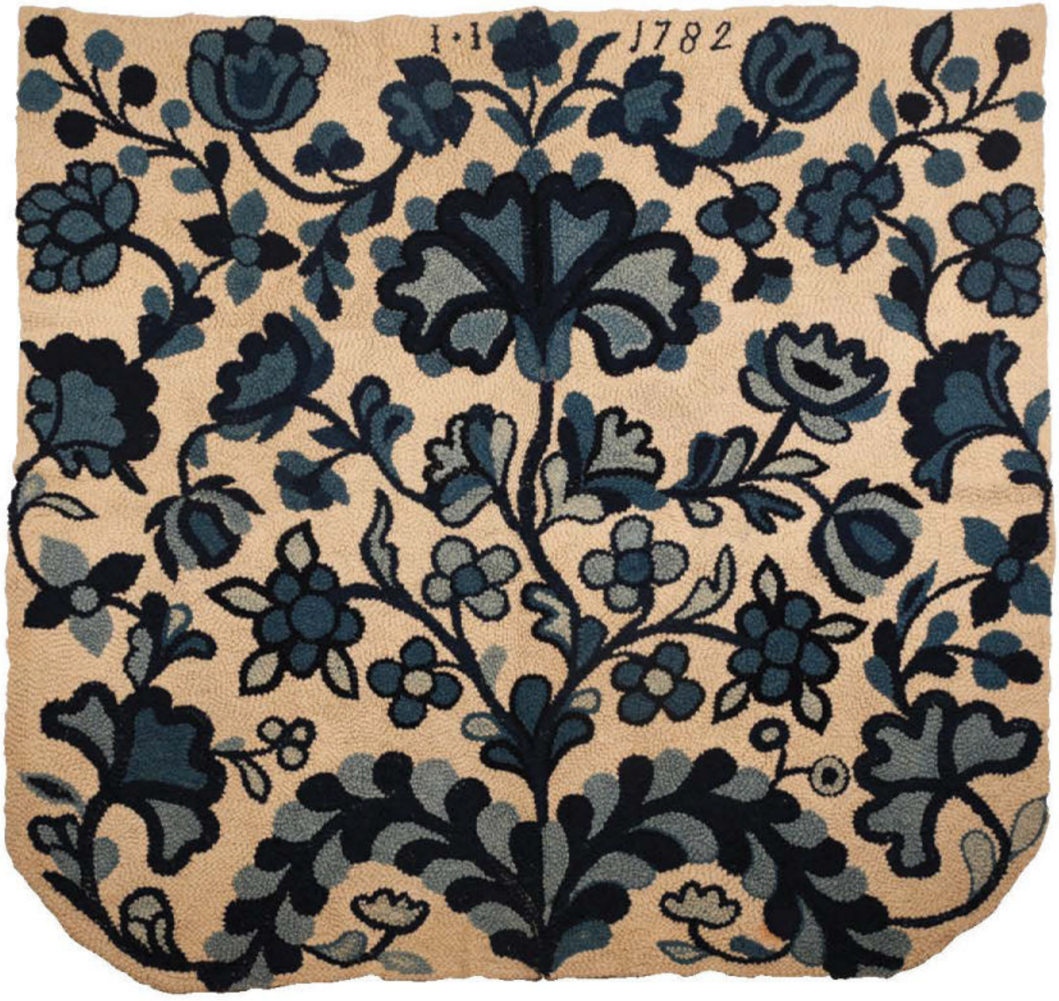




NATHAN LIVERANT AND SON, LLC
• ANTIQUES •

168 SOUTH MAIN STREET • PO BOX 103 • COLCHESTER, CT 06415
(860) 537-2409 • e-mail: mail@liverantantiques.com
www.liverantantiques.com

Presenting the Copeland Collection



NATHAN LIVERANT AND SON, LLC
• ANTIQUES •

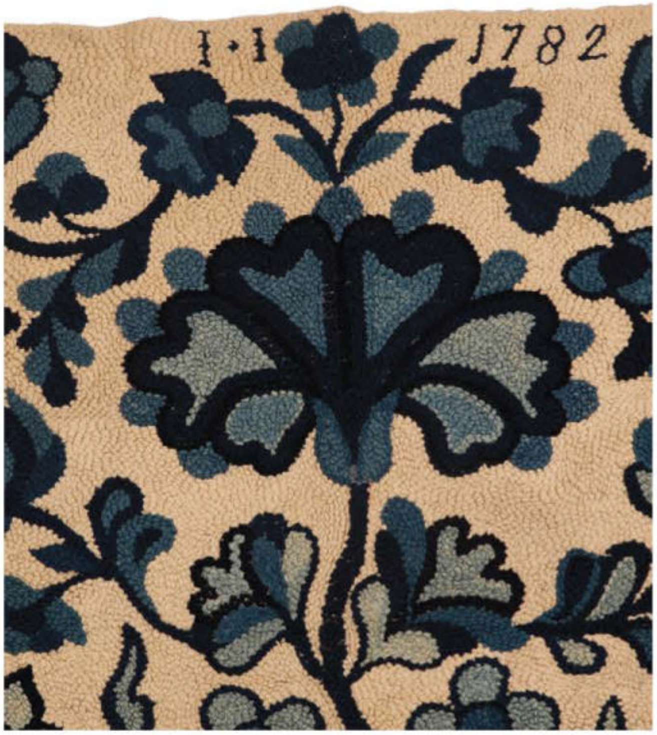
ESTABLISHED 1920

Nathan Liverant and Son Antiques is honored and humbled to present to the public the Collection of Susan and Frederick Copeland of Avon, Connecticut. We first met Susan and Rick over 30 years ago and quickly found a common bond, the love of early American antiques. Our shared passion for elegant forms, pristine condition and compelling histories sparked a deep friendship and mutual goal, building a great collection. It is a true pleasure to work with collectors over a long peri od of time. The opportunity to get to know the Copelands, their preferences and the guiding principles of their collecting philosophy fostered mutual respect. This give and take of information and knowledge between collector and dealer inevitably leads to countless riveting conversations. Thoughtful and kind, but never timid, Susan and Rick knew how to hold a conversation. They wanted to see the insides and the undersides. They wanted to know how pieces were constructed, who made them and who used them.

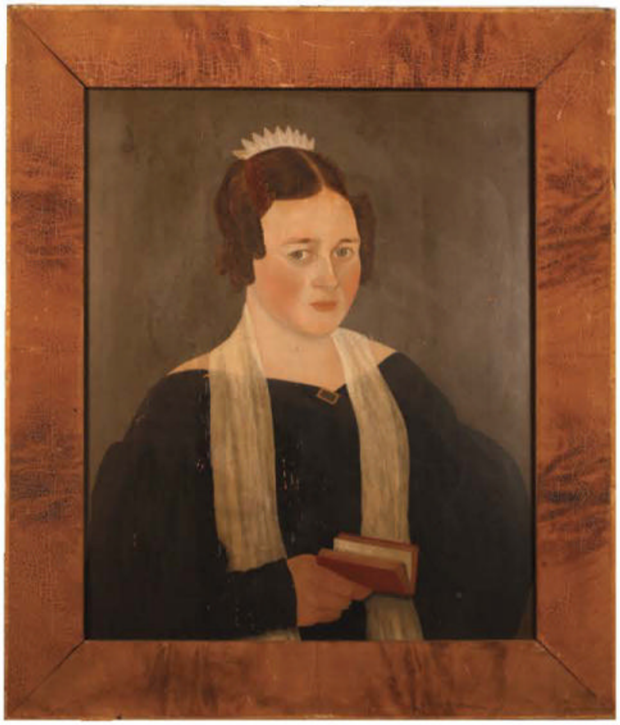
They inspected the condition of each piece, looking for original construction, high quality historic surfaces and unusual regional design elements. When each and every box was checked, then Rick and Susan would act. Slow and steady, but with purpose and with a natural eye that was refined by years of looking, learning and studying. Part of this learning process was the Copelands dedication and delight at reading *The Magazine* ANTIQUES.

We hope you enjoy The Copeland Collection as much as we enjoy having these special pieces in our Shop, many for the second time. Please consider Nathan Liverant and Son Antiques when it is time to offer your collection.

You will find in the following pages a small selection from The Copeland Collection. Please visit www.liverantantiques.com to view more of the Collection and our extensive Inventory of 17th, 18th and early 19th century Americana.

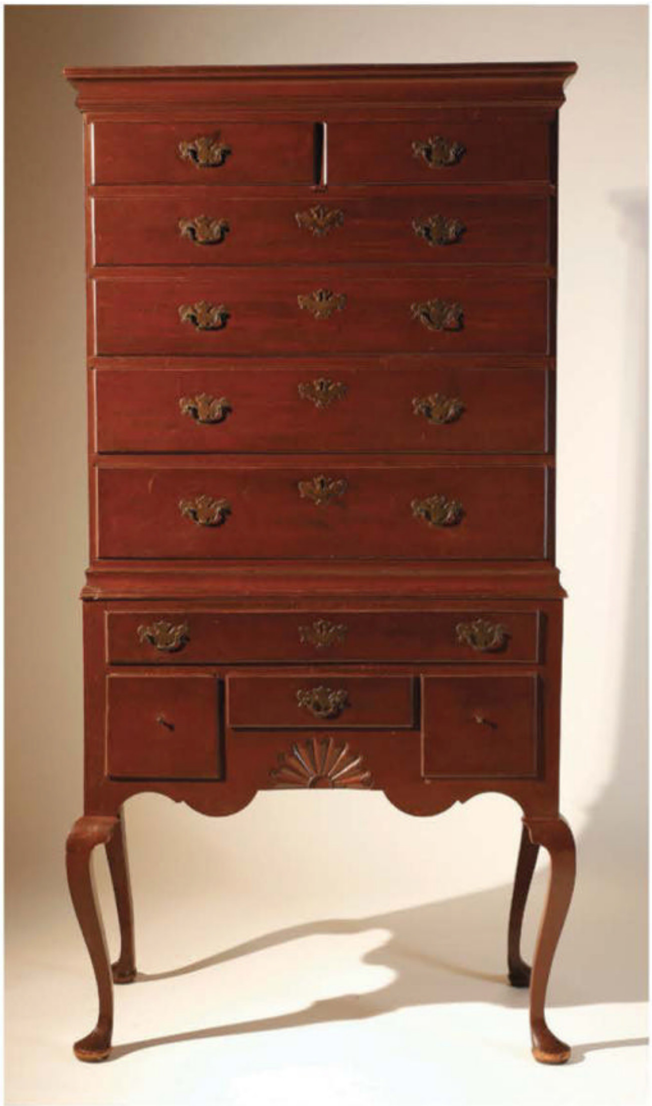


Cover Photo: Bed rug featuring yarn stitched polychrome blue dyed wool, with the initials of the maker, "J.J." and dated 1782. Attributed to Jerusha Foote Johnson (1755–1831) of Colchester, Conecticut, 1780–1785. Dimensions: 80 1/4" high x 82 1/2" wide.



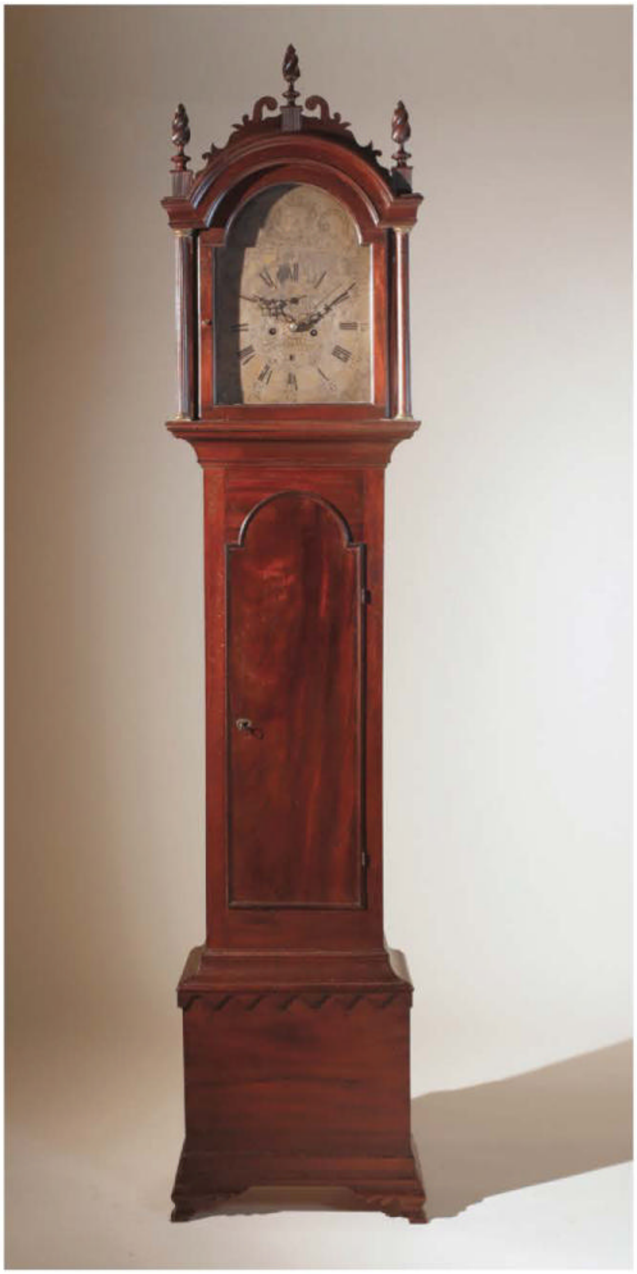
Folk Art portrait of a woman with white hair comb, white scarf, black dress and holding a book. Oil on panel. Attributed to Noah North (1809-1880) or Milton Hopkins (1789-1844) of New York or New England, 1820–1845.

This unusual and well-preserved highboy was purchased in the 1920s from descendants of the original owner in Stonington, Connecticut by the antiques dealer Harry Arons (b.1891) of Ansonia, Connecticut and kept in his personal collection. The highboy was acquired by Nathan Liverant and Son Antiques in 1998 from Harry Arons' granddaughter and sold to the Copelands. The design of this highboy, particularly its shell carved and scrolled apron, is clearly inspired by the formal Queen Anne highboys of the Goddard-Townsend School of Newport, Rhode Island. A similar highboy is in the collection of the Newport Historical Society, accession number 1884.3.3, and formerly attributed to Job Townsend I (1699–1765). Recent research suggests it may have been made by Handley Chipman (1717–1799) of Newport.

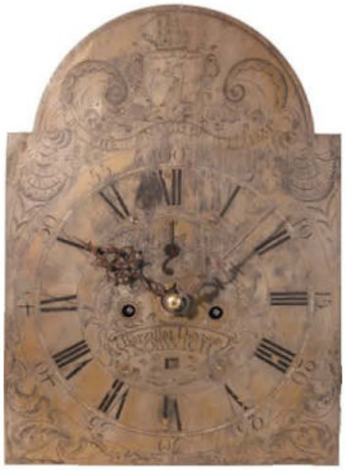


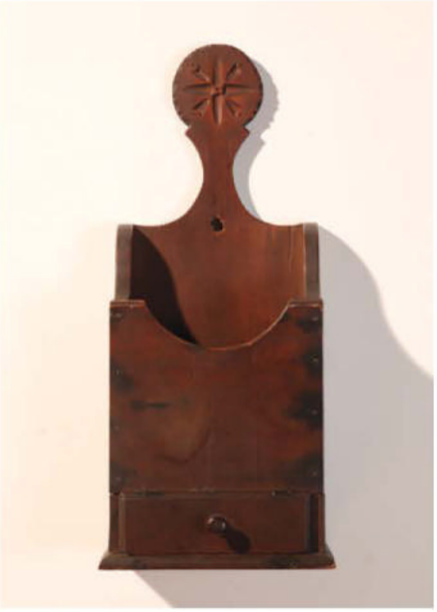
Queen Anne cherry highboy featuring an undisturbed Spanish brown painted surface and shell carved apron. Coastal Connecticut, possibly Stonington area, or Rhode Island, 1765–1790.

Established 1920

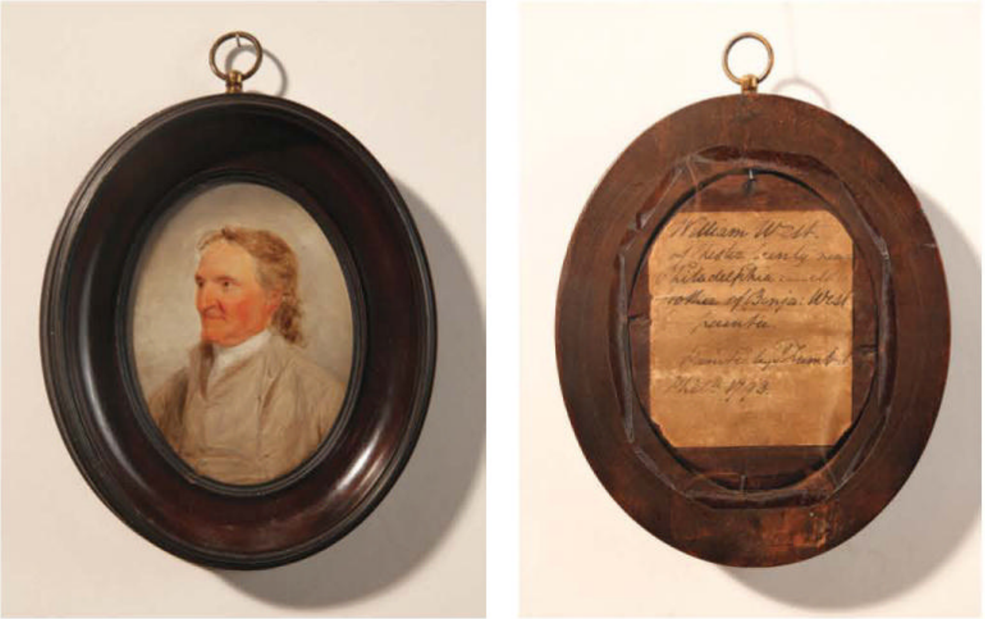


Chippendale cherry tall case clock featuring an undisturbed historic surface and eight-day brass time and strike movement by Barzillai Davison (1739–1828) of Norwich, Connecticut, 1775–1785.



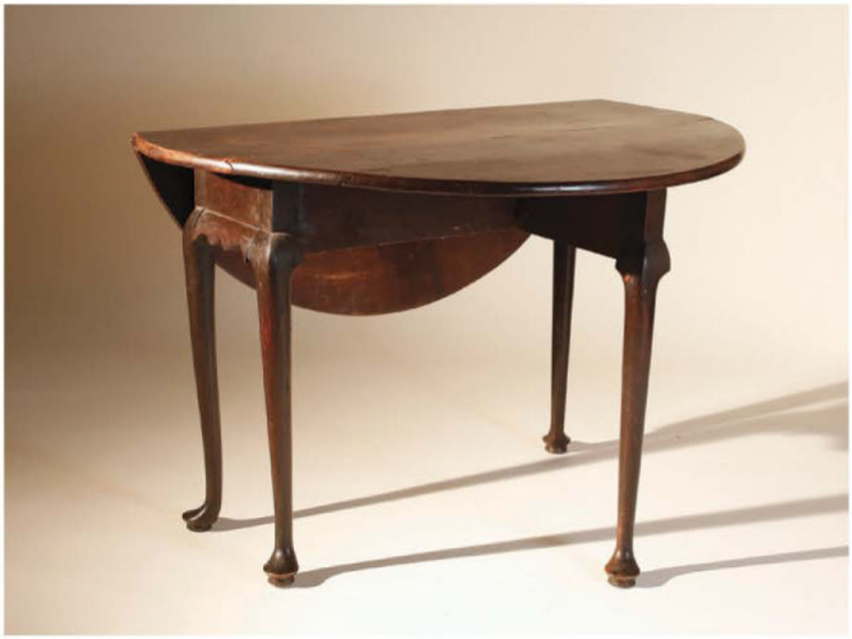


Chippendale cherry pipe box with chip carved rosette lollipop top. New England, probably Connecticut, 1775–1800.



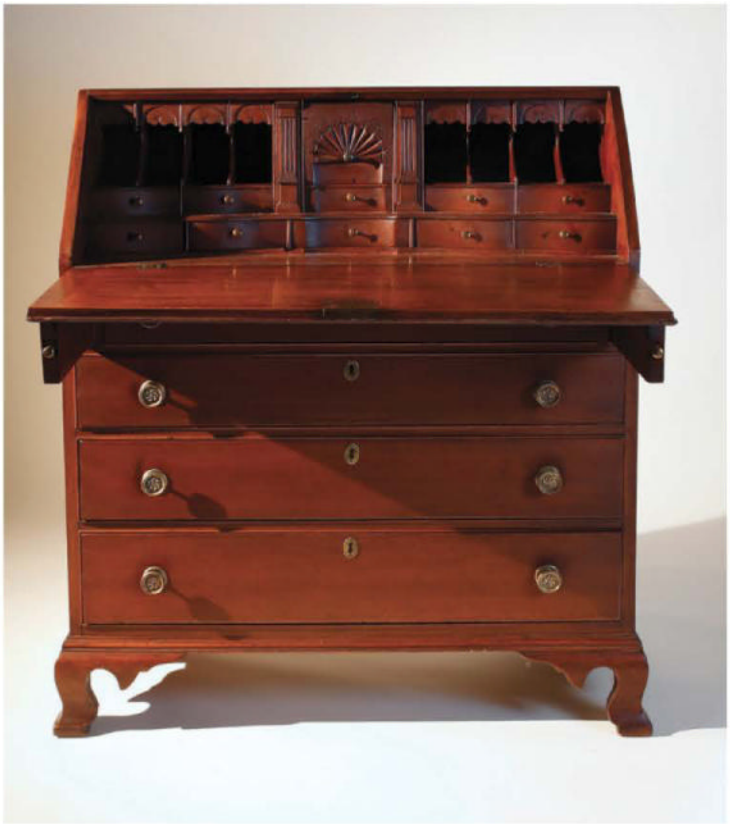
Miniature portrait of William West (1723-circa 1808) by John Trumbull (1756–1843) of Lebanon and New Haven, Connecticut, 1792–1793.

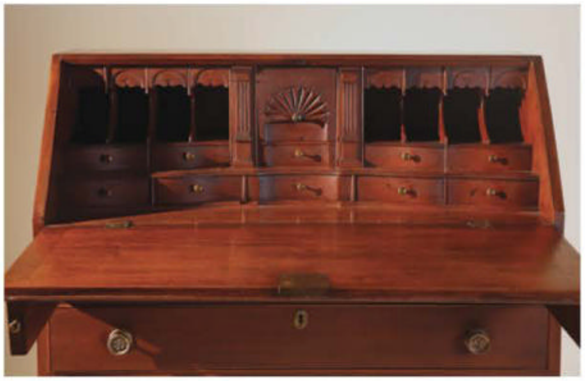
The son of Connecticut's Revolutionary War Governor, Johnathan Trumbull I (1710-1785) and an aide-de-camp to General George Washington (1732-1799) during the Revolutionary War. The sitter, William West, was the brother of the noted painter Benjamin West (1738-1820), with whom John Trumbull studied in London in 1780 and 1784. John Trumbull presented this portrait to Benjamin West in London in 1794. After receiving the miniature portrait, Benjamin West wrote to William West, "Time has brought you a great resemblance of our father. I am very happy with the present."



Diminutive Queen Anne maple drop leaf table featuring elongated cabriole legs with turned pad feet and cupid's bow shaped apron. New England, 1755–1785.

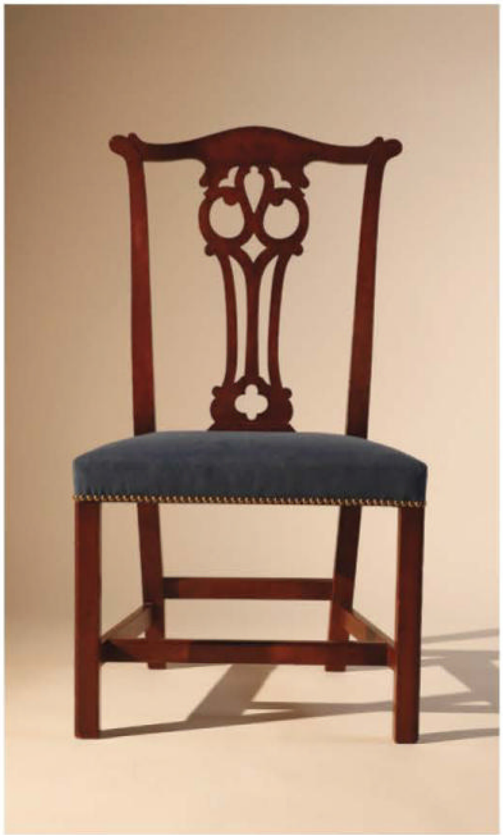
ESTABLISHED 1920



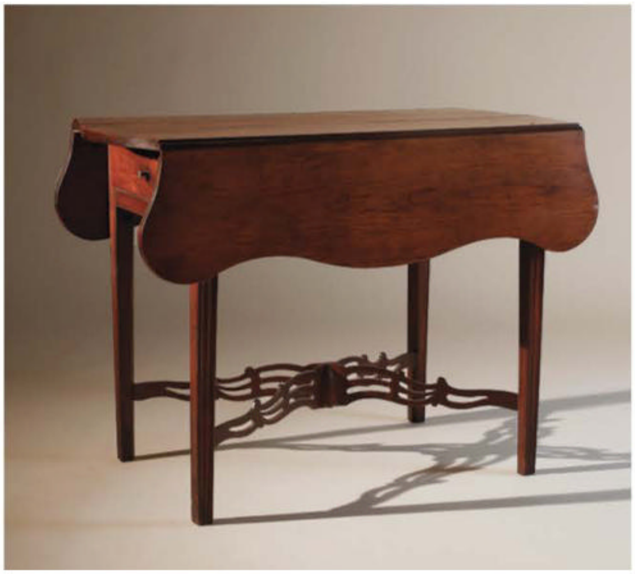


Chippendale cherry slant front desk featuring an unusual waterfall interior. Colchester School, Connecticut, 1795–1810.

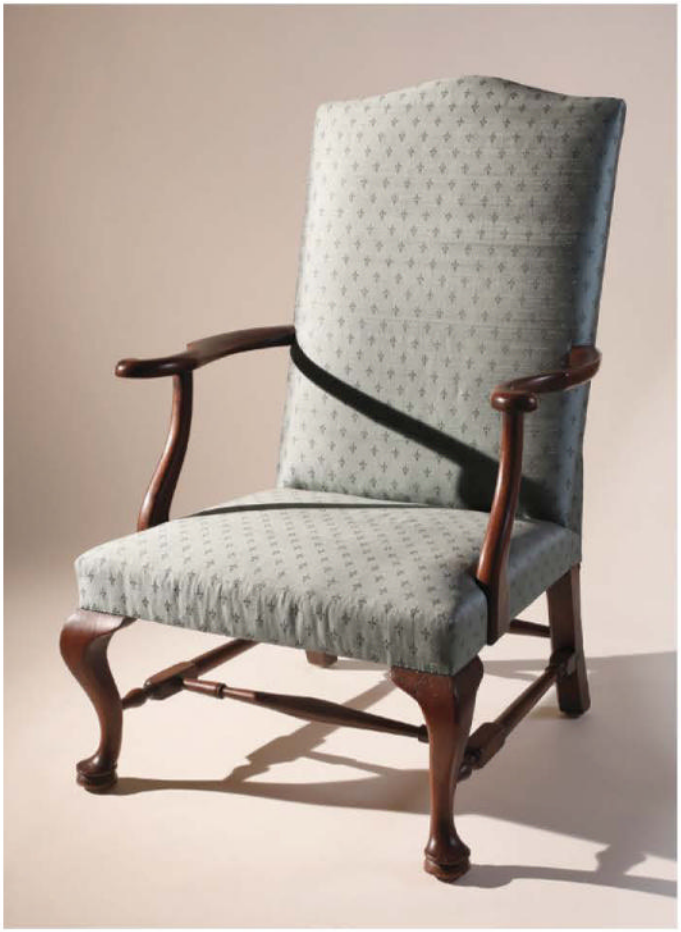
This Chippendale cherry desk features a distinctive waterfall interior related to the interior of the important Chippendale block front desk signed by Benjamin Burnham (ca.1729-1773) of Colchester, Connecticut, now in the collection of The Metropolitan Museum of Art, accession number 18.110.58. While the interior of the Chippendale slant front desk in the Copeland Collection is simplified, all of the distinctive elements are included. While the original Federal hardware support a date between 1795 and 1810, it is compelling to see that Benjamin Burnham's sophisticated design continued to influence cabinetmakers in the Colchester area for decades after his death.



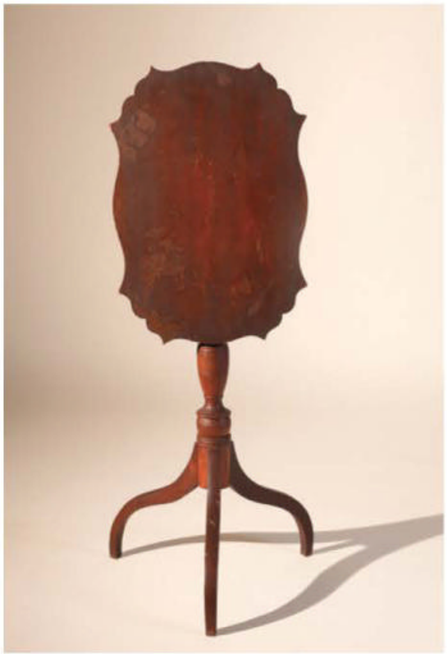
Chippendale mahogany side chair featuring a pierced owl's eye splat and carved crest. Attributed to Felix Huntington (1749-1822) of Norwich, Connecticut, 1775–1785.



Federal cherry Pembroke table featuring arched and pierced cross stretchers. Attributed to Daniel Clay (1770-1848) of Greenfield, Massachusetts, 1795–1810.

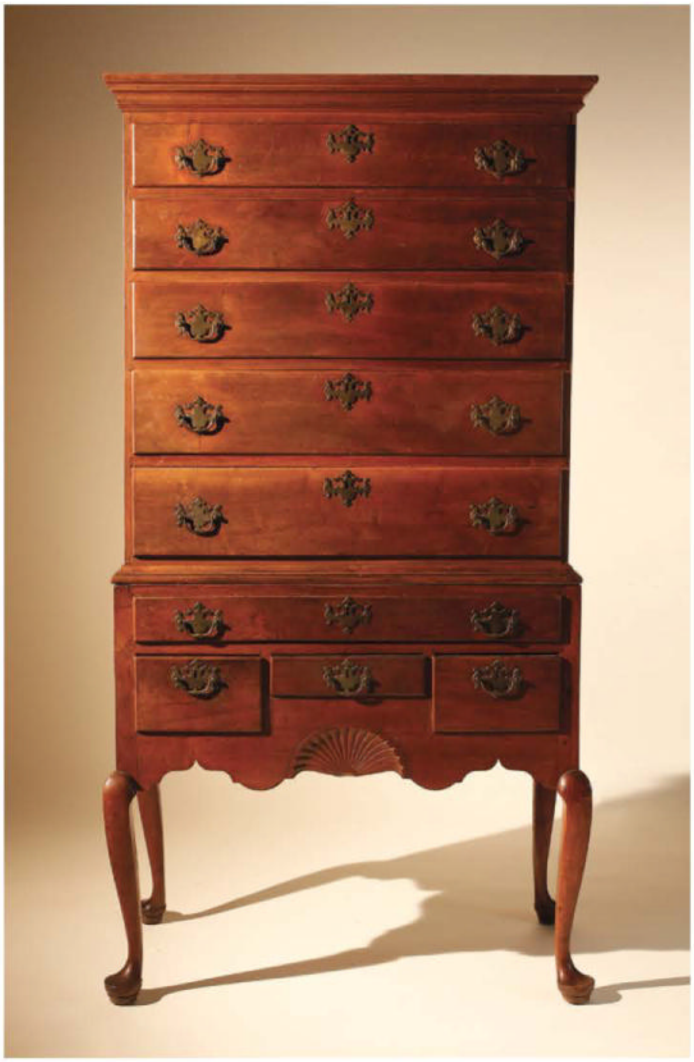


Queen Anne walnut open armchair featuring cabriole legs with double pad feet and serpentine shaped arms with scrolled hand holds. Coastal Massachusetts, Boston or Salem, 1760–1785.



Federal cherry and birch tilt top candlestand featuring serpentine shaped top, urn turned standard and delicate spider legs. New England, 1790–1815.

ESTABLISHED 1920



Queen Anne walnut highboy featuring a carved fan in the lower case, a fine historic surface, original brasses and unusual hidden drawers inside upper case. New London County, Connecticut or South County, Rhode Island, 1755–1780.

This highboy descended in the family of John Maxon (1725–1791) and Sarah Burdick Maxson (1725–1812), who were married in Hopkinton, Rhode Island in 1746. It was owned in the late 19th century by members of the Brooks family, including two brothers Ezekiel Rogers Brooks (1825–1908) and Ephriam Rogers Brooks (1825–1908), the twin sons of Daniel Brooks (1789–1850) and Nancy Rogers Brooks (1788–1872) of Waterford, Connecticut. According to family tradition, the brothers continued to fish in the same rowboat although after a family feud they did not speak with each other.

NATHAN LIVERANT AND SON, LLC
• ANTIQUES •
168 South Main Street • PO Box 103 • Colchester, CT 06415
(860) 537-2409 • e-mail: mail@liverantantiques.com
www.liverantantiques.com

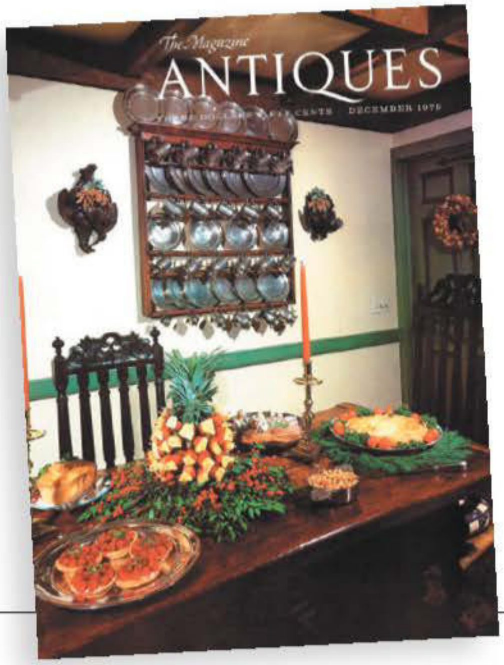
Established 1920

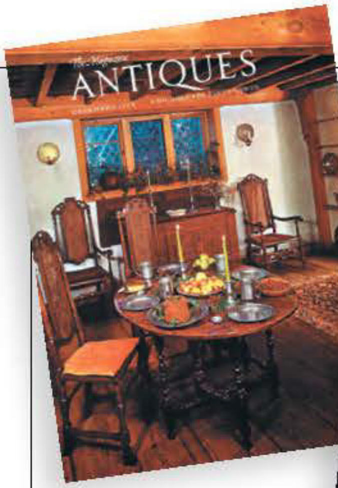
EDITOR'S LETTER

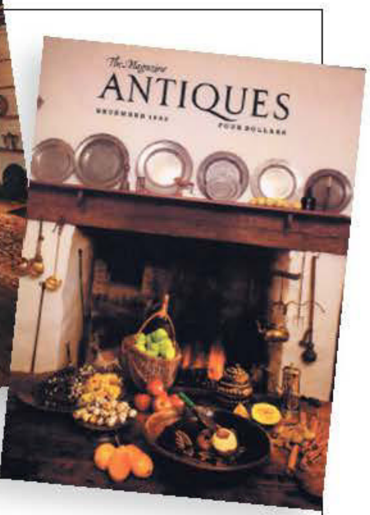
We've called this the Food Issue as a form of shorthand—the stories aren't about actual food, of course, but about art and design related to dining and the table. (For cautionary lessons on why real food does not belong in *The Magazine* ANTIQUES, you'll see a few of our covers from the 1970s and '80s on this page. Note in particular the insane kebab pineapple on the December 1979 cover.)

The idea of a Food Issue first occurred to me in 2016, after I read about an exhibition at the Prado of the work of the seventeenth-century Dutch artist Clara Peeters. Barred, like all women at the time, from life drawing classes, she devoted herself almost entirely to painting still lifes of food. (James Gardner's article on Peeters begins on page 110.) Her work prompted me to consider the vast amount of work in design and the decorative arts that had been focused on the table, and the environments in which food is prepared and eaten. A Food Issue seemed like a natural.

A thematic issue is a challenge, especially for a small independent magazine on a budget. Three distinct fortuitous moments made this one possible. The first came four or five years ago. I was riding in a taxi with interior decorator Thomas Jayne, and we were on our way to the Philadelphia Antiques Show, when it was still called that and held at the Navy Yard. When I mentioned my pie-in-the-sky notion of a Food Issue, among his suggestions was an article about American cookbooks, which his husband, Richmond Ellis (Rick to friends), collects. It's an idea that I never would have thought of, and you'll find Rick's delightful piece beginning on page 94.







The second lucky moment came last fall at the Delaware Antiques Show, on the evening that ANTIQUES received the Award of Merit from the Antiques Dealers Association of America. A Philadelphia-area collector named Robert Taylor got to chatting with our publisher, Don Sparacin, and later wrote to us suggesting an article about the Kalo Shop, a prolific and successful silver-making firm in Chicago that had been founded at the turn of the twentieth century by women. The Kalo Shop, surprisingly, had never been the subject of an article in ANTIQUES. Bob Taylor subsequently introduced me to another, deeply informed collector of Kalo Shop silver named Steven Pakiz, who generously offered to have tableware from his collection photographed, and to write the feature that you'll find starting on page 128.

Finally, last Christmas interior designer Bruce Shostak and his husband, Craig Fitt, who works on Wall Street, happened also to be guests at a dinner party hosted by two ridiculously hospitable friends of my family, Christine Jones and Bert Goldfinger. Bruce and Craig, I learned, live in an 1822 house in the Hudson River valley that they've decorated with period furnishings. When Bruce uttered the line "I never set the table the same way twice," the lightbulb snapped on. Thanks to their enthusiasm—and the work of the estimable photographer Pieter Estersohn—you'll find the article "Dining with Antiques" beginning on page 74.

A good issue of a magazine is like a well-prepared dish, and I am very grateful to all those mentioned above for supplying key ingredients. We hope you like what we've served. Bon appétit.

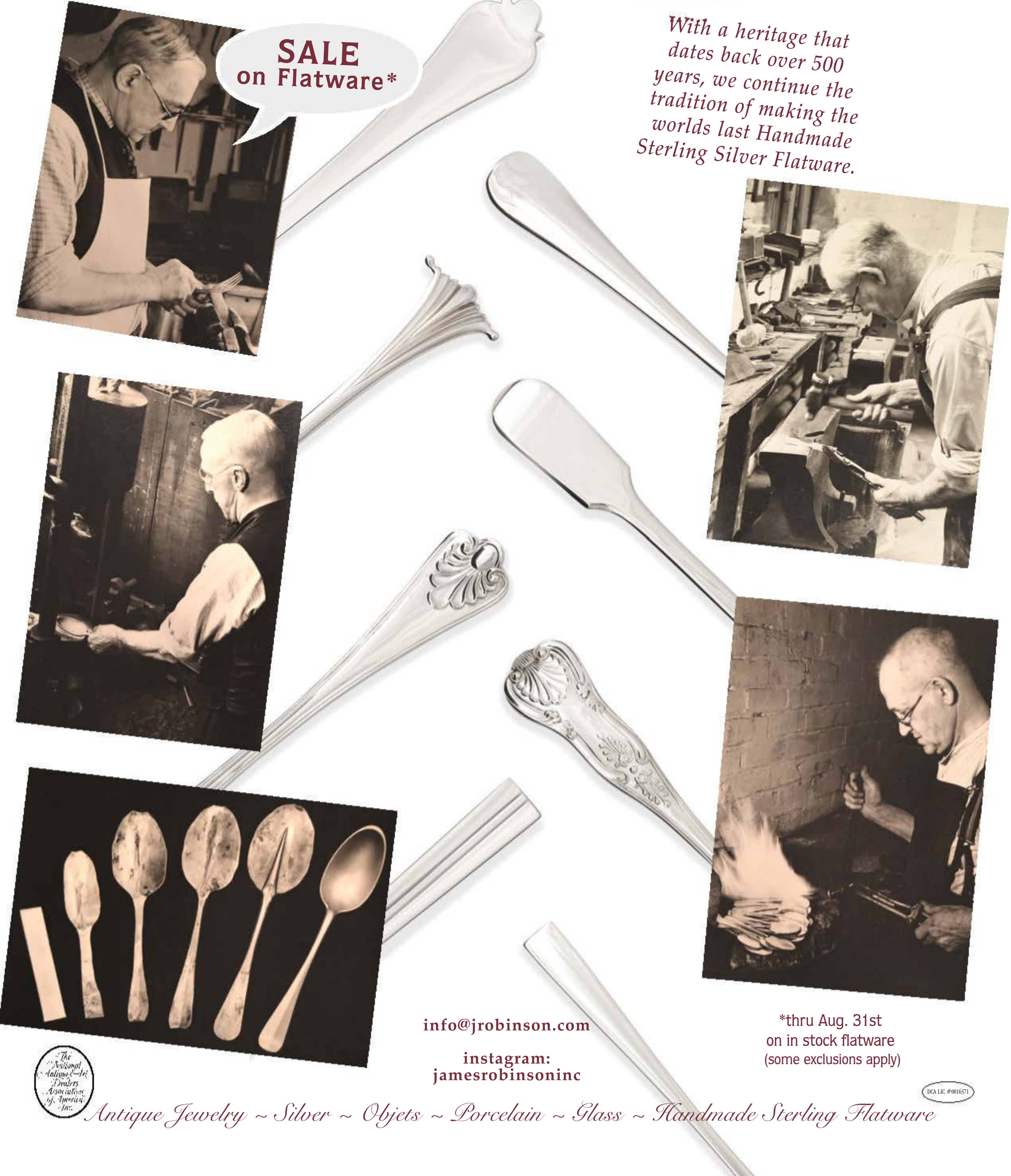
Gregory Cerio

NEW YORK
480 Park Avenue
212.752.6166

James Robinson INC.

Established 1912

NANTUCKET
2 S. Beach Street
917.868.5828



SALE
on Flatware*

With a heritage that dates back over 500 years, we continue the tradition of making the worlds last Handmade Sterling Silver Flatware.

info@jrobinson.com

instagram:
jamesrobinsoninc

*thru Aug. 31st
on in stock flatware
(some exclusions apply)

The National Antique & Art Dealers Association of America, Inc.

DCA LIC #0016371

Antique Jewelry ~ Silver ~ Objets ~ Porcelain ~ Glass ~ Handmade Sterling Flatware

May/June 2023 Index of Advertisers

1st National Reserve.....43

A La Vieille Russie.....27

American Art Fair.....143

Antique Dealers' Association of America.....65

Avery Galleries.....19

Austin T. Miller American Antiques.....6

Bard Graduate Center.....72

Barbara Israel Garden Antiques.....Cover 4

Barn Star's Spring at Rhinebeck.....141

Bernard Goldberg Fine Arts.....2-3

D. Wigmore Fine Art.....13

David A. Schorsch & Eileen M. Smiles.....7

Debra Force Fine Art, Inc......15

Douglas Stock Gallery.....20

Elle Shushan.....25

Freeman's Auctions.....39

Grogan & Co. Auctioneers.....45

Hirschl & Adler.....Cover 2

International Society of Appraisers.....59

James Robinson, Inc......8

Jeffrey Tillou Antiques.....21

Jenness Cortez Studio & Gallery.....31

James Kochan.....33

Jeffrey S. Evans.....49

Kelly Kinzle Antiques.....5

Leland Little Auctions.....55

Levy Galleries.....1

Lillian Nassau.....4

Nantucket by Design.....71

Nathan Liverant and Son Antiques.....17

New England Auctions.....53

Olde Hope Antiques.....14

Pook & Pook.....47

Questroyal Fine Art.....9

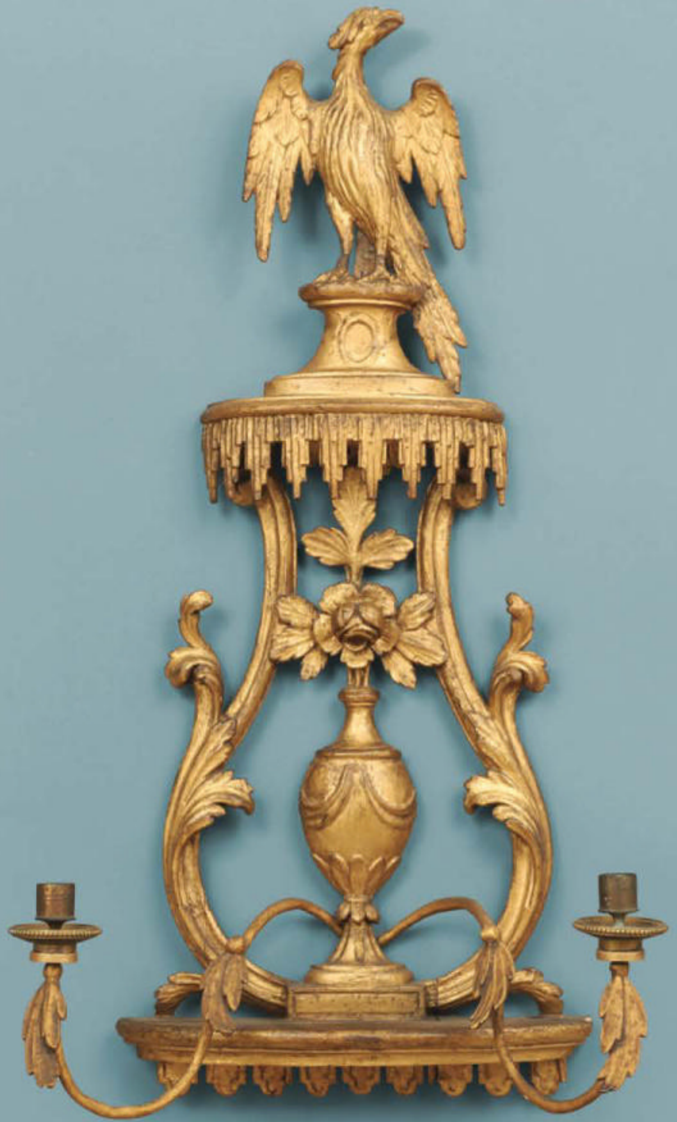
S.J. Shrubsole.....11

Schwenke Auctioneers & Appraisers.....35

Spencer Marks Ltd......Cover 3

Thistlethwaite Americana.....12

JEFFREY TILLOU ANTIQUES

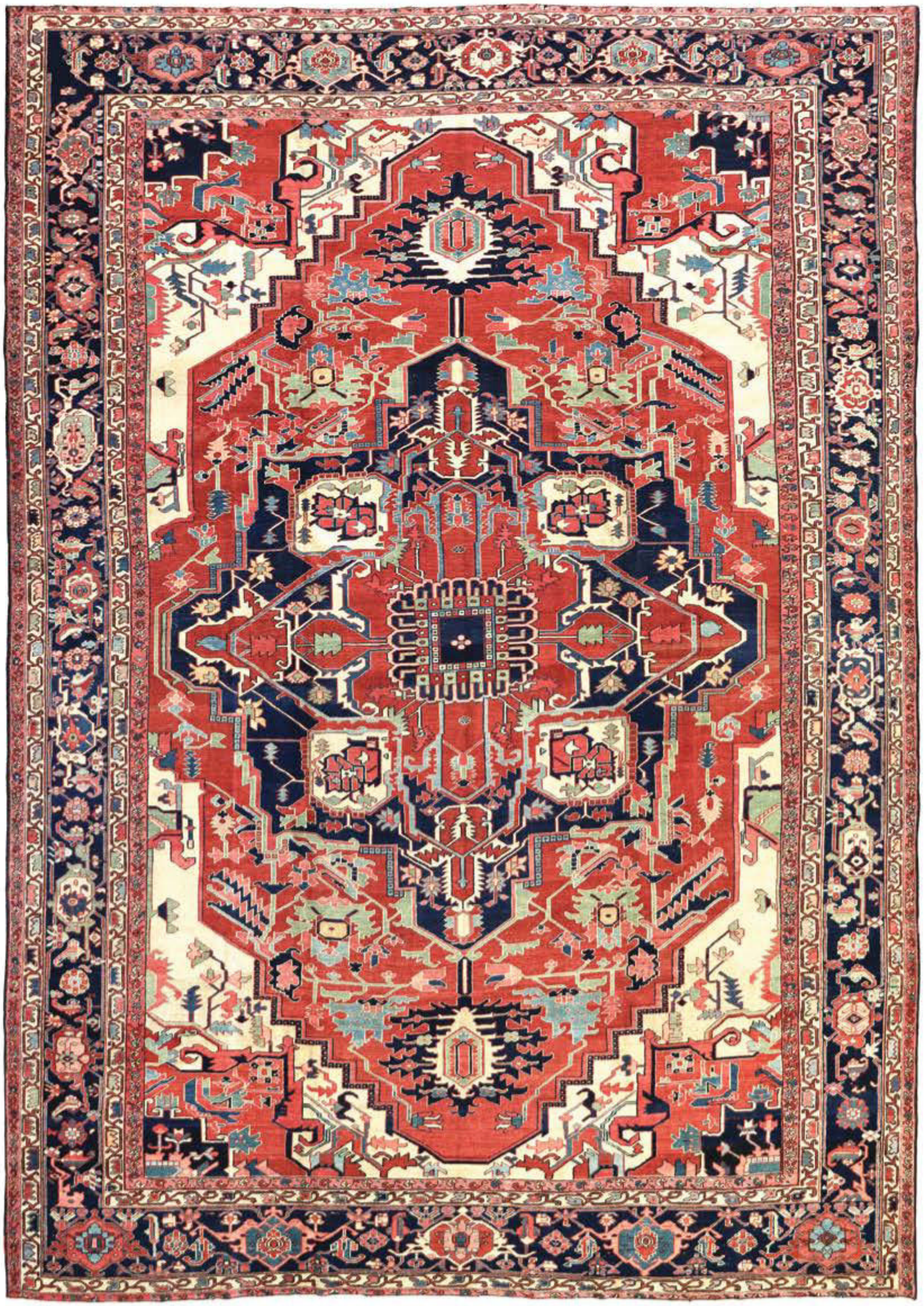


Rare Chippendale Carved Wall Sconce, English or American, ca. 1780. Carved giltwood, brass bobeches. Over-all in fine condition, minor shrinkage cracks and repairs to the eagle's ankles. Replaced candle cups. Provenance: The Kindig Collection, Sotheby's, New York. This fine and rare Chippendale carved double-armed wall sconce with an urn-form floral motif center section flanked by scrolled candle arms is surmounted with an eagle resting on a plinth. The gilt appears to be 19th c. over the original gilt. 28"h, 15 ¾"w.

On the Green in Litchfield, Connecticut | 860.567.9693 | www.tillouantiques.com

Douglas Stock Gallery

One of America's most selective dealers in antique Oriental rugs



An outstanding antique Persian Heriz Serapi carpet, 11'6" x15'8", circa 1890

Exhibiting at the ADA/Historic Deerfield Antiques Show, June 17-18, Deerfield Academy

Douglas Stock Gallery . Helen and Douglas Stock
21 Eliot Street, South Natick, Massachusetts 01760
(781) 205-9817 . douglas@douglasstockgallery.com
douglasstockgallery.com

On Native Grounds

I’m not going to qualify this: *Art of Native America*, the permanent exhibition at the Metropolitan Museum of Art that arrived in 2018, remains the most significant cultural event of our time, freeing our imaginations from old myths about Indianness; opening them to the intense vitality of more than fifty cultures; and, in a number of fruitful ways, continuing to connect those cultures to the present.

That last point is vital because, as the provocative cultural critic David Treuer never ceases to point out, Indians are vexed by pastness: “We exist as modern Americans and Indians, but how much is left. . . . At what point do we cease being Indians, and become simply descended from Indians?”

Dish of chia porridge with blackberry-bay laurel coulis from Café Ohlone in Berkeley, California. ***Photograph courtesy of Café Ohlone.***

Studio Indigenous and its head architect, Chris Cornelius, presented an installation at the 2017 edition of Exhibit Columbus in Indiana that replicated traditional wigwam-making techniques in steel. ***Photograph by Nick Zukauskas, courtesy of Studio Indigenous, Milwaukee, Wisconsin.***

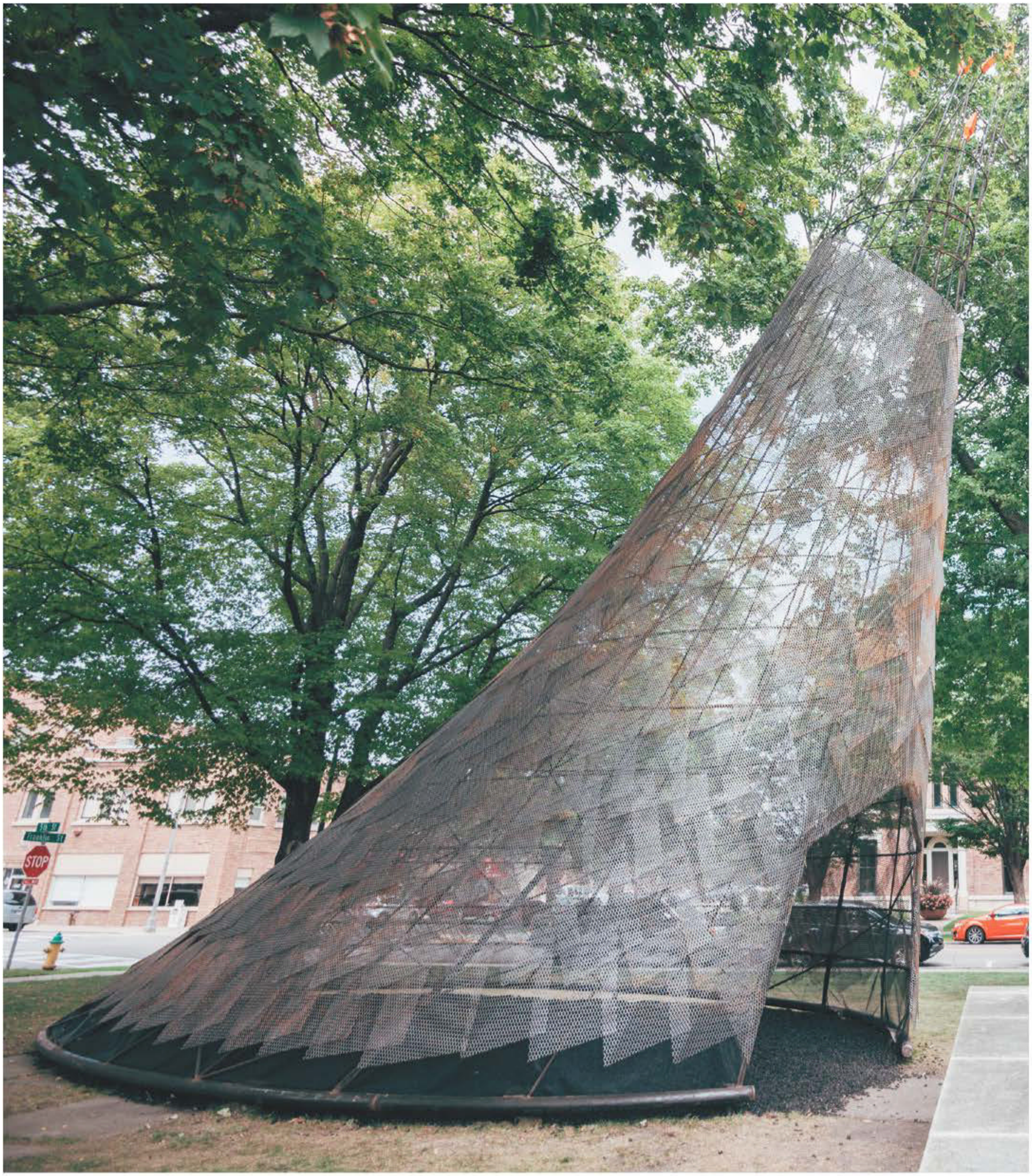
Treuer is not alone in asking and, as we will see, answering that question. *Reservation Dogs*, the nimble television series about four Native American teenagers who think they want to leave the res, does so in every episode while also disrupting the clichés of conventional TV. Not surprisingly, it took a season or so for critics to catch up to the show’s frame-breaking, heartbreaking brilliance.

The work of architect Chris Cornelius, who grew up on the Oneida Indian Reservation, is similarly nimble with the anxieties of tradition. As part of the 2017 Exhibit Columbus design program in Columbus, Indiana, the town made famous by modern architecture (Eliel Saarinen, Eero Saarinen, I. M. Pei, and others) and landscape design (Dan Kiley), Cornelius designed a pavilion made of rebar and metal scales in homage to the original occupants of the land. “I wanted to replicate the process of making a wigwam, not make an actual wigwam,” Cornelius explains of a structure that, symbolically or not, swoops forward toward an Eliel Saarinen church.

Reservation Dogs and Chris Cornelius offer two answers to David Treuer’s question as to how much is left of Indianness and how it lives in the present. But when Treuer posed this particular version of his question, he was not writing about art, architecture, or television but about food, more particularly about the Sioux chef Sean Sherman, whose restaurant Owamni in Minneapolis, Minnesota would eventually light up the culinary world. (When I tallied the number of articles about Owamni since its opening in 2021 I lost count at around thirty.)

Sherman has described his mission as the decolonization of food, omitting settler ingredients such as wheat, dairy, and cane sugar to focus instead on the indigenous foods of Mni Sota Makoce (Minnesota)— berries, beans, sorrel,

By Elizabeth Pochoda



A serving of venison tartare at the Minneapolis restaurant Owamni. *Photograph by Dana Thompson, courtesy of Owamni.*

squash, corn, elk, duck, bison, and true wild rice. It makes more than nostalgic sense since, as Treuer points out, the subjugation of Native culture was accomplished in large part by killing its food: obliterating bison, limiting fishing rights, depleting salmon with man-made dams, and removing inhabitants from lands where they had traditionally grown and foraged for ingredients.

It also makes ecological sense. Alice Waters may have started a food revolution in the twentieth century but she was several centuries behind Native Americans when it comes to local, seasonal, and sustainable foodways. Vincent Medina, the indigenous food activist behind Café Ohlone in Berkeley, California makes this and other impassioned observations when describing his restaurant's mission: "We want people to look at our cultures from a lens of strength and triumphs, instead of losses and defeats."

He and Louis Trevino, his co-owner in the restaurant, could not have a better venue for pursuing that mission. Café Ohlone occupies the courtyard in the Hearst Museum of Anthropology at the University of California, Berkeley, an institution with a vexed history when it comes to the Ohlone, the territory's original inhabitants. In 1925 Alfred Louis Kroeber, a cultural anthropologist at Berkeley, declared the tribe culturally

The entrance to Owamni. *Photograph by Nancy Bundt, courtesy of Owamni.*

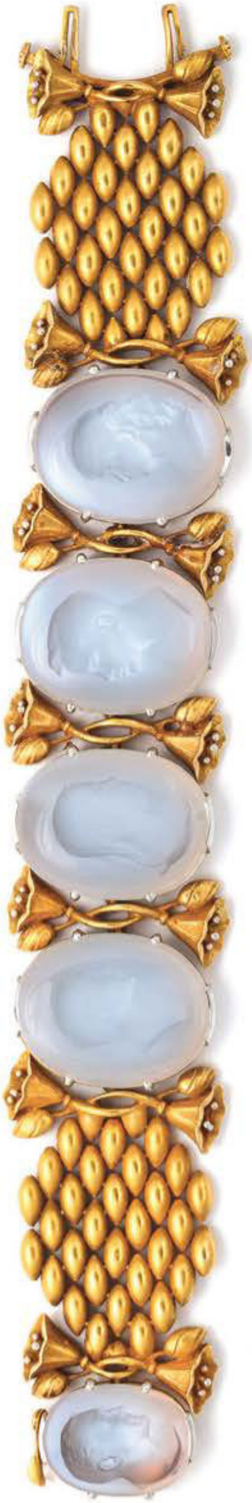
By appointment to H.M. the King of Egypt

A LA VIEILLE RUSSIE

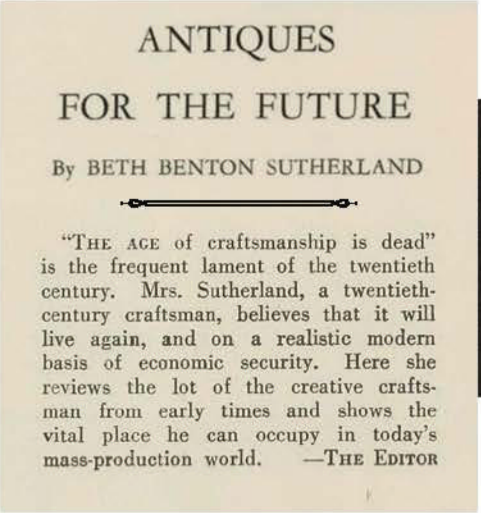
By appointment to H.M. the King of Sweden

Established in Kyiv 1851

Specialists in Antique Jewelry, Gold Snuff Boxes, and Fabergé



ARTS AND CRAFTS JEWELER IN *THE MAGAZINE ANTIQUES* THEN AND NOW!

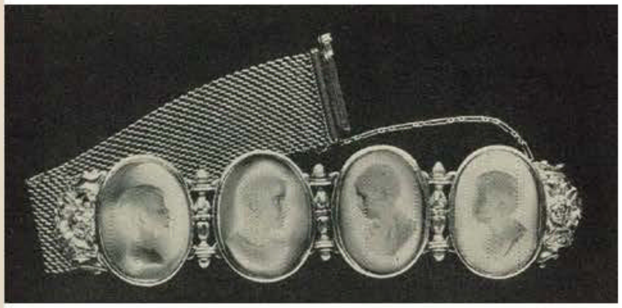


ANTIQUES

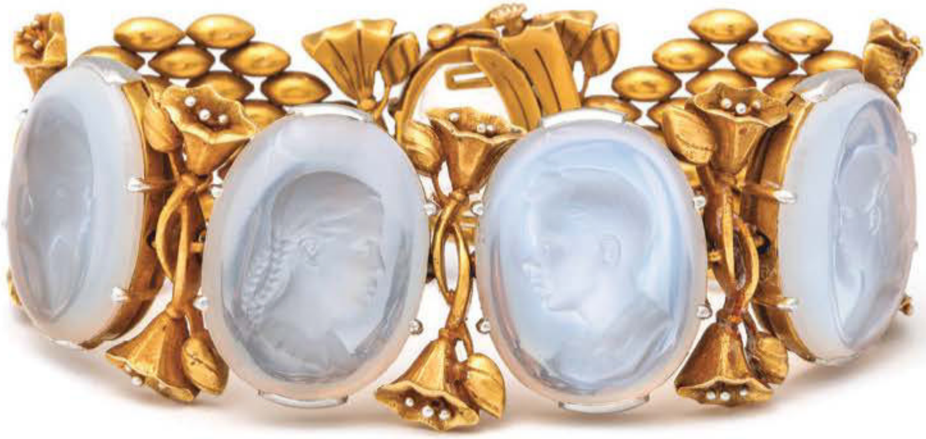
FOR THE FUTURE

By BETH BENTON SUTHERLAND

"THE AGE of craftsmanship is dead" is the frequent lament of the twentieth century. Mrs. Sutherland, a twentieth-century craftsman, believes that it will live again, and on a realistic modern basis of economic security. Here she reviews the lot of the creative craftsman from early times and shows the vital place he can occupy in today's mass-production world. —THE EDITOR



In the January 1947 issue of *The Magazine Antiques*, gem carver Beth Benton Sutherland made a case for the relevancy of craftsmanship in a mass-produced world. Known for her moonstone portraits, Sutherland's article included an illustration of her own handiwork, a bracelet depicting the four sons of Frederick Ecker Junior. Today, A La Vieille Russie is pleased to share a similar work available in our collection – a bracelet featuring five moonstone intaglio portraits of Senator William Benton and his four children. Benton represented Connecticut in Washington from 1949 to 1953. The quality of the moonstones and fine craftsmanship of the intaglio portraits ensure this bracelet will remain an "antique for the future" for years to come!



*18k gold and moonstone bracelet. Designed by **Izabel Coles**, moonstones carved by **Beth Benton Sutherland**, 18k gold mount by Herman Koechendoeffer. American, ca. 1940. L: 7 in.*

745 Fifth Avenue, 4th Floor · New York City · 10151 · +1.212.752.1727 · ALVR.com

extinct. Following this, the tribe lost its federally recognized status and members were forced to vacate ancestral lands.

But more than one hundred years later, the Ohlone are very much still here, and so once again is their food. However in some important respects, as Medina knows, the success of the café has meant going back in order to go forward, learning about and sourcing traditional ingredients—Ohlone herbs, seasonal greens, Indian potatoes, meats, and fish and other seafoods local to the area—and creating an environment for it all with cultural programming, a native plant garden, and contemporary murals by Ohlone artists.

When I visited Sly Fox Den Too in Charlestown, Rhode Island I wanted to ask Mashpee Wampanoag chef Sherry Pocknett what she thought of Ohlone and Owamni and their mission. Pocknett and her people have been foraging foods and feeding people for a long time, right back to that famous November feast in 1621. Unfortunately, she was recovering from an illness so I was only able to talk to some of the café's happy diners, meet her family who staff it, and sample her corn cakes and cranberry preserves, which I very much liked.

Sly Fox Den Too is a no-frills place with a deep menu and a devoted following. It may live with a few of the foodways of the dominant culture more easily than the newcomers in Minneapolis and Berkeley ever will, but even if Amy Winehouse is on the sound system and hot dogs appear next to bison and three sisters rice on the menu, you sense that the passion for the living past is there and the sense of mission, too. I'm sure Pocknett would know how to feed and reach kids like those on *Reservation Dogs*. I'll bet she already does.

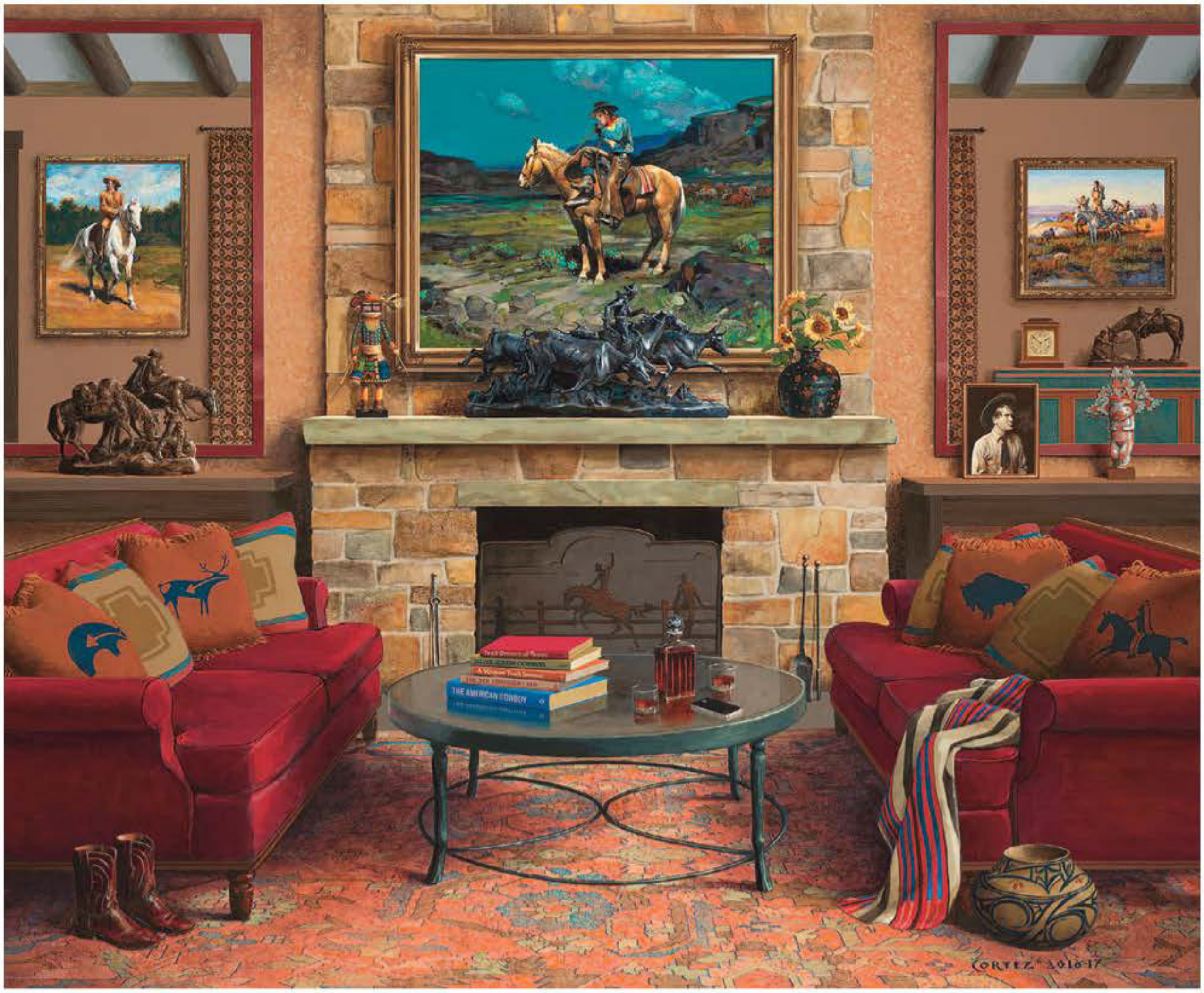
Pocknett's daughter Jade Galvin tells me they hope to open a bigger restaurant along with a living history museum in Preston, Connecticut. I hope they do because Pocknett is known for her short answer to questions like David Treuer's: "We're still here!"

The outdoor seating area at Café Ohlone. ***Café Ohlone photograph.***

Plates with quail eggs, smoked trout, roasted potatoes, and salad made of greens and berries native to the Americas from Café Ohlone. ***Café Ohlone photograph.***

JENNESS CORTEZ

Homage to the Creative Spirit



"Home on the Range" © by Jenness Cortez, acrylic on 34" by 41" mahogany panel

Elements of my painting include work by Frank Tenney Johnson (1874-1939) "Somewhere on the Range," (Unfinished at his death, and here completed by Jenness Cortez); Rosa Bonheur (1822-1899) "Col. William F. Cody," The Buffalo Bill Center of the West, Cody, WY; Charles Marion Russell (1864-1926) "In the Wake of the Buffalo Runners," private collection; Photo of Charles M. Russell, c.1900 photographer unknown, Gilcrease Museum, University of Tulsa, Tulsa, OK; Alexander Phimister Proctor (1860-1950), Bronze sculpture "The Spirit of the Pioneer Mother," Santa Barbara Museum of Art, Santa Barbara, CA; Charles Schreyvogel (1861-1912) bronze sculpture, "The Last Drop," Gerald and Kathleen Peters collection; Kachina (left) Hopi c.1900, private collection; Kachina (right) Early Hopi "Salaka Mana," private collection; Frederic Remington (1861-1909) bronze sculpture, "The Stampede," Frederic Remington Museum, Ogdensburg, NY; Chinese vase, Northern Song Dynasty (960-1279), private collection; Navajo Chief's blanket c.1900, private collection; Zuni jar, c.1850, The Hirschfield Collection, Central Wyoming College, Riverton, WY; Serapi carpet, northwestern Iran, late 19th century. —JENNESS CORTEZ

Private Commissions Accepted • Studio and Gallery • Averill Park, NY • Tel. (518) 674-8711
Jenness@JennessCortez.com • JennessCortez.com

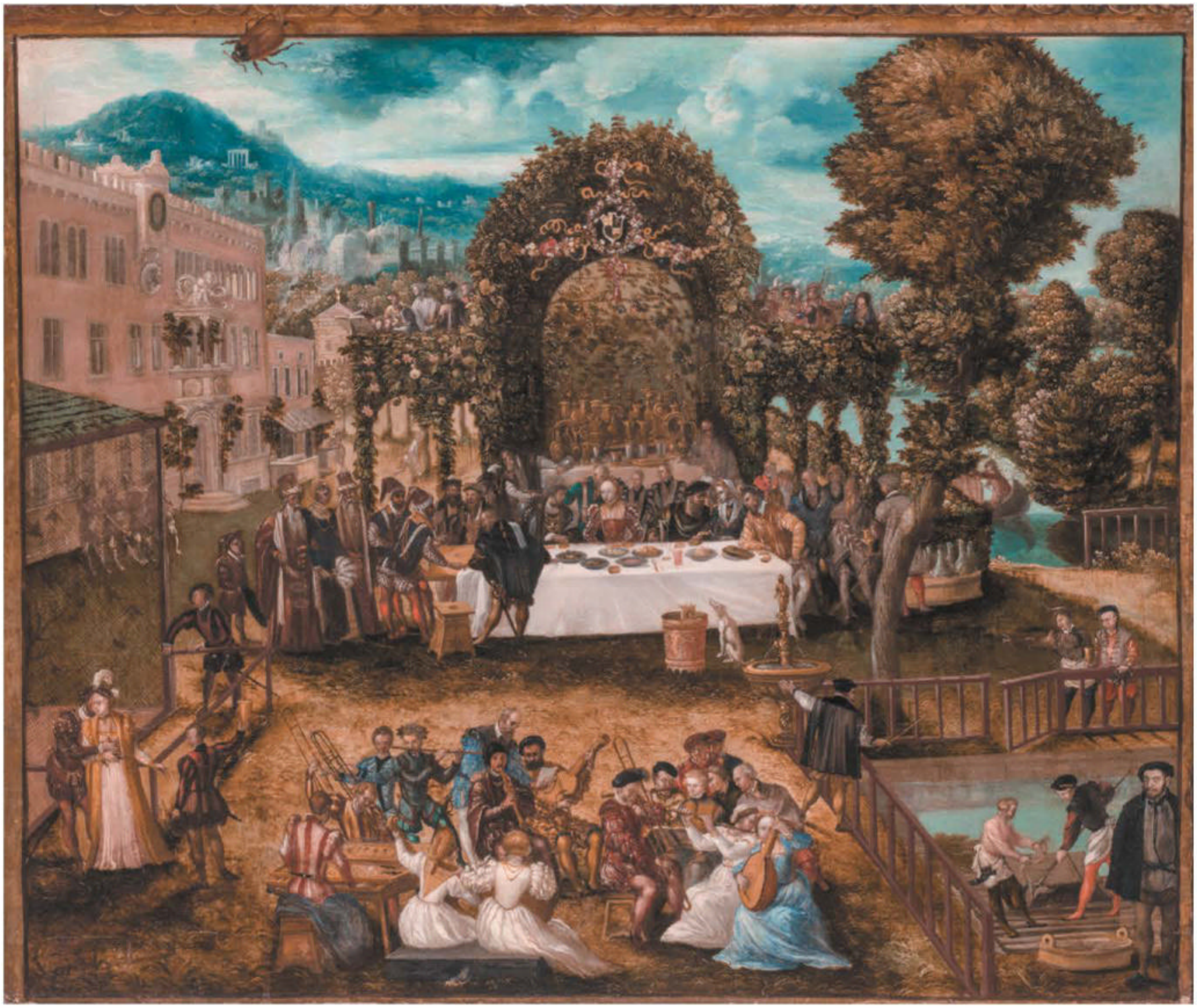


Table manners at the Bard Graduate Center

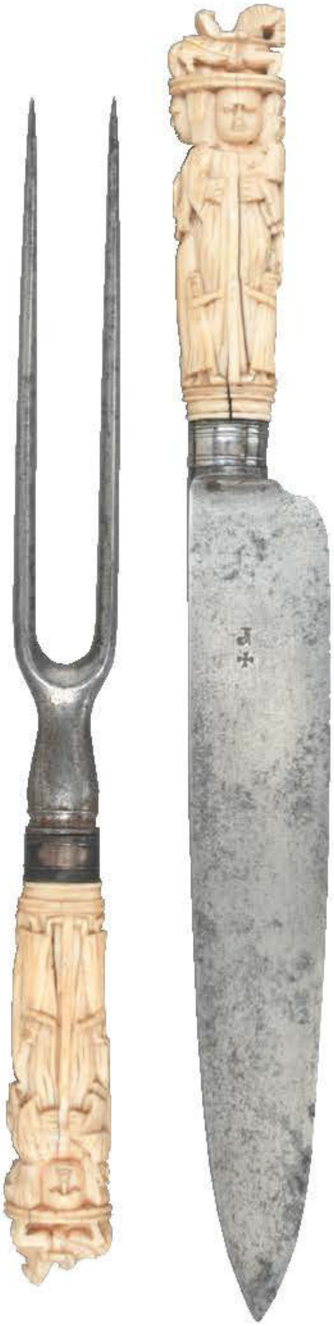
Da Vinci's *Last Supper* may be the best-known dining scene committed to . . . well, wall . . . but it can't hold a candle, in terms of detail and anthropological interest, to tableaux like Hans Mielich's *Outdoor Banquet* of 1548. A group of upper-crust Italians in their best tights, puffy sleeves, and capes surround a table set before a credenza sagging with a trophy case's–worth of gold serving vessels. A steward or carver—the master of ceremonies at Renaissance mealtimes—appears to be pulling back the tablecloth from the left, perhaps signaling that it is time for the final course of this *service à la russe*, and the two servants pulling fish from the pond at lower right provide a hint about what's to come.

The painting is on view as part of *Staging the Table in Europe 1500–1800* at the Bard Graduate Center, which examines the early modern traditions of dining service and spectacle, focusing on a group of illustrated books published between 1500 and the late eighteenth century across Europe. It is the nineteenth installment in the BGC's decade-old "Focus Project" series of exhibitions, each of which is curated by a postdoctoral fellow or faculty member in collaboration with students. In this case it is the BGC's chair of academic programs, Deborah L. Krohn, taking the lead, and building on her study of Bartolomeo Scappi's 1570 *Opera del arte del cucinare*, believed to be the first illustrated cookbook.

Following Johannes Gutenberg's invention of the printing press around 1436, the lore of civilized dining—which had been the exclusive domain of monarchs and ultra-rich nobles—began to filter down to clergy and statesmen across Europe, as well as to the middling sorts who would serve them at table. Giovanni Francesco Colle's *Refugio de povero Gentilhuomo*, published in Ferrara, Italy, in 1520, is the first printed carving manual to be illustrated with the tools of the trade. A single woodblock plate—from the 1532 second edition—bled across the book's gutter, identifies such instruments as a fruit knife, meat fork, and *smembratore* (dismemberer) for the benefit of ambitious servants who desired positions in elite households. Another valuable resource for carvers would have been the 1621 treatise *Il Trinciante* by Mattia Gieger, who also published a how-to on napkin-folding, one of the techniques behind eye-catching Renaissance centerpieces known as *trionfi da tavola* (triumphs of the table). Simple engravings of disembodied hands pleating broadcloth in books by Geiger and others served as inspiration for the starched linen crabs, fish, mountains, and birds on view—the work of contemporary Catalan napkin folder Joan Sallas, the most prominent practitioner of this nearly lost art, as well as its leading scholar.

No exhibition on dining would be complete without period trappings, and some forty examples of maiolica plates, Delft tureens, antique napkins and table clothes, and cutlery round out the show. Noteworthy among the latter category are a carving knife and fork whose handles are fashioned from walrus ivory, a throwback to the days when this Viking material was commoner in Europe than the tusks of elephants. And a 1663 damask napkin from the workshop of virtuosic Dutch linen weaver—and once and future mayor of Haarlam—Quirijn Damast, depicting two scenes from the story of Abraham and Isaac, is as detailed as any tapestry but at only forty-two by twenty-nine inches.

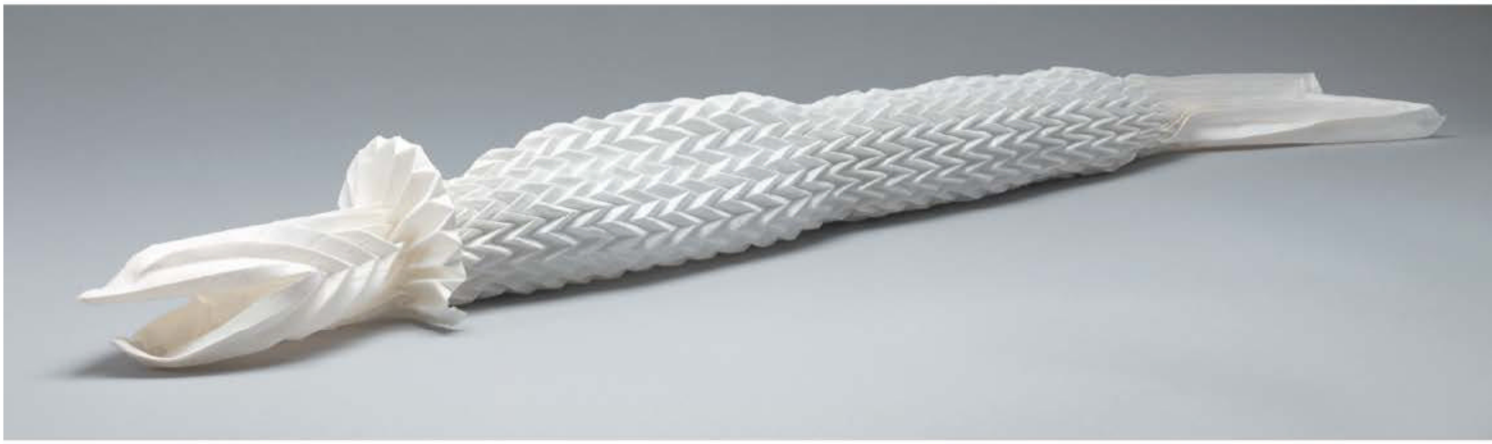
***Staging the Table in Europe 1500–1800* • Bard Graduate Center, New York • to July 9 • bgc.bard.edu**



Outdoor Banquet by Hans Mielich (1516–1573), 1548. *Wadsworth Atheneum Museum of Art, Hartford, Connecticut, Ella Gallup Sumner and Mary Catlin Sumner Collection Fund; photograph by Allen Phillips and Maria Porada/Wadsworth Atheneum. All photographs courtesy of the Bard Graduate Center, New York.*

"Fisch mit Floss-Federn," folded napkin likely representing a pike by Joan Sallas (1962–), 2010, after Andreas Klett (active 1650–1670) from *Neues Trenchir-und Plicatur-Büchlein* (1677). *Metropolitan Museum of Art.*

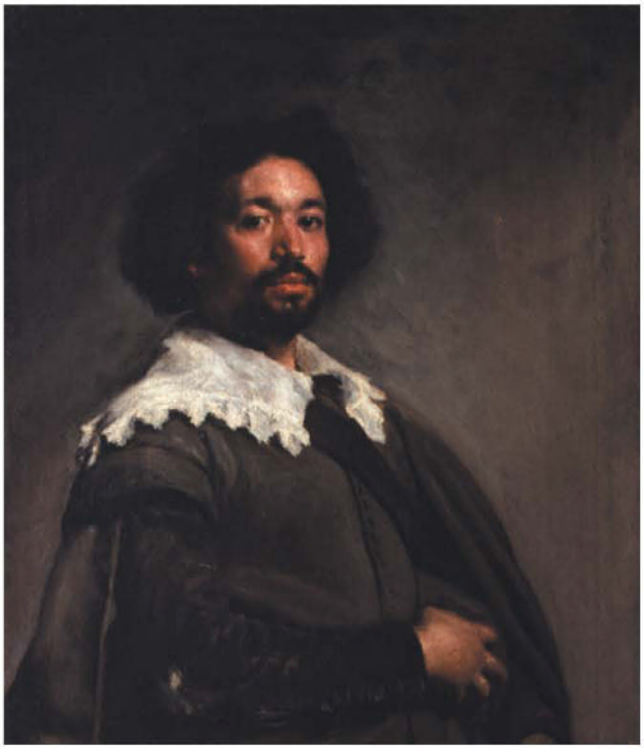
Carving fork and knife, Netherlands, possibly Friesland, 1775–1799. *Metropolitan Museum of Art, gift of R. Stuyvesant.*

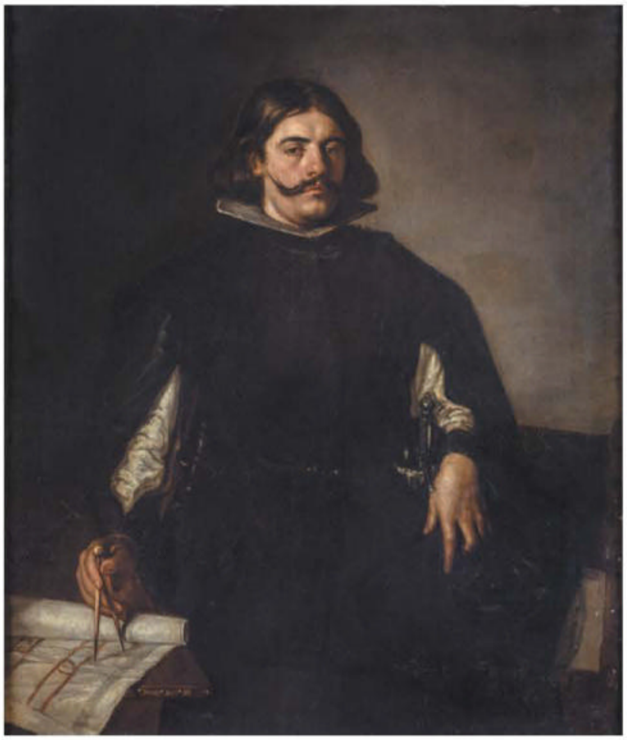


A freed spirit at the Met

In its quiet and unobtrusive way, the Metropolitan Museum of Art's *Juan de Pareja, Afro-Hispanic Painter in the Age of Velasquez* is one of the most necessary and unexpectedly interesting shows to be mounted anywhere in many years. First of all, it has excellent art, much of it by Velasquez himself. But it also introduces us to Juan de Pareja, Velasquez's manumitted slave and a very able painter in his own right. Pareja is already famous as the subject of one of Velasquez's finest portraits, which has been in the Metropolitan Museum since it was purchased in 1970 for the then-shocking price of $5,544,000.

The portrait of Pareja was painted in Rome in 1650, when he was forty-four years old. That same year, Velasquez signed the contract of manumission that would free Pareja four years later. Although Velasquez probably was not the only Old Master painter to have enslaved someone, I am unaware of any other painter who did, certainly none of his eminence. And I am equally unaware of any painter in the Old Master tradition, other than Pareja himself, who had been enslaved and perhaps remained so into the period when he was painting.





Portrait of the Architect José Ratés Dalmau **by Juan de Pareja (c. 1608–1670), 1660s.** ***Museo de Bellas Artes de Valencia, Spain; photograph by Paco Alcántara Benavent, courtesy of Museo de Bellas Artes de València.***

Juan de Pareja [c. 1608–1670] **by Diego Rodríguez de Silva y Velázquez (1599–1660), 1650.** ***Metropolitan Museum of Art, New York, purchase, Fletcher and Rogers Funds, and Bequest of Miss Adelaide Milton de Groot, by exchange, supplemented by gifts from friends of the Museum; photograph © The Metropolitan Museum of Art.***

The exhibition does an excellent job situating Pareja in the context of Madrilenian art in the second half of the seventeenth century, when, together with a newer generation of artists—Claudio Coello and Antonio Palomino among them—he sought a chromatic drama very different from the somber monotones that predominated in Velasquez. His *Calling of Saint Matthew* (1661) and his *Baptism of Christ* (1667), both in the Prado, would stand as magnificent achievements even if we knew nothing of the astonishing details of the artist's life.

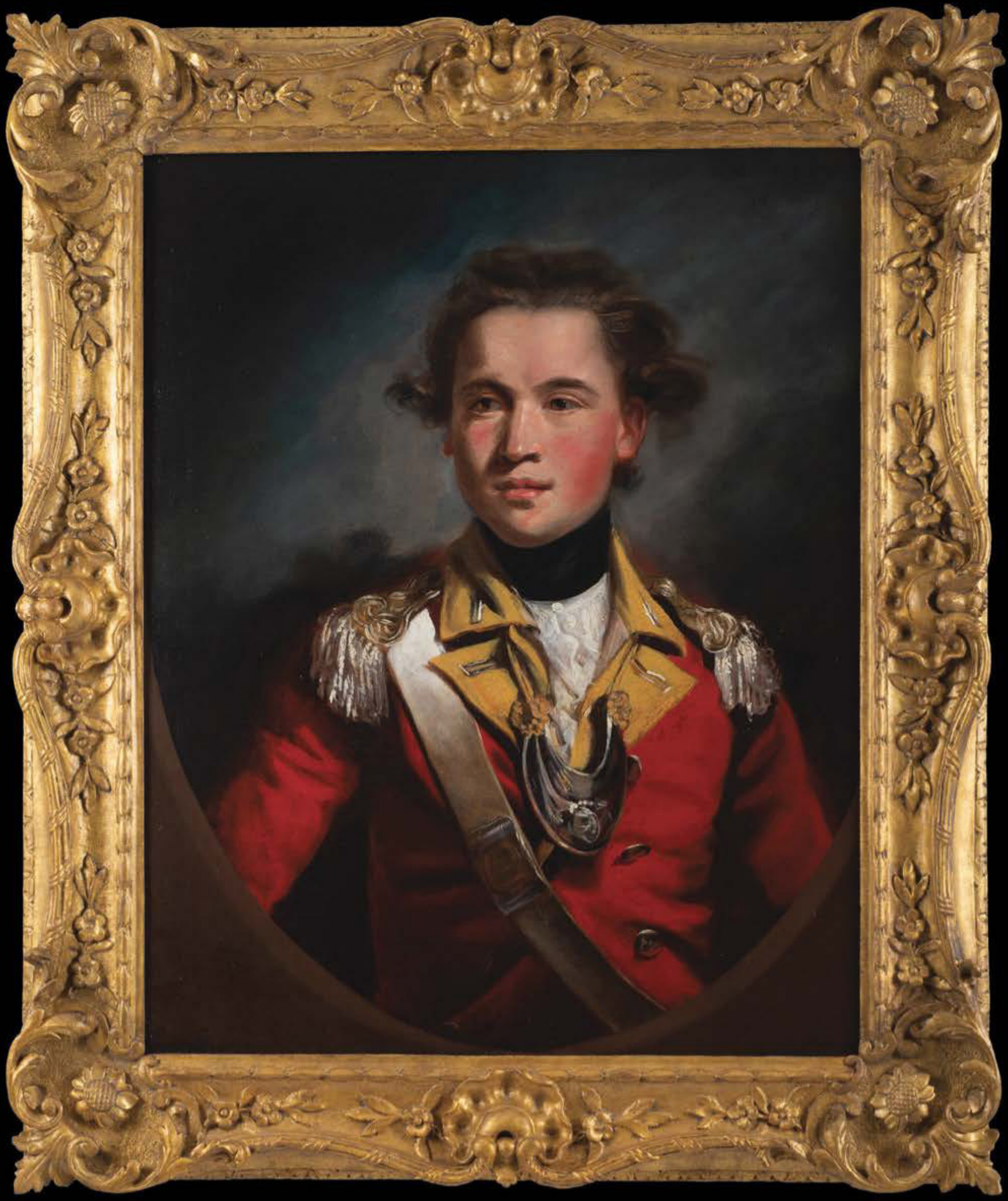
The show also does full and worthy justice to Arturo Schomburg (1874–1938), a Puerto Rican-born Black intellectual who did so much to enhance our understanding of Black history and whose extensive research and collections of art and books formed the basis of the Schomburg Center for Research in Black Culture, part of the New York Public Library. Without his inspired examination of Pareja's life and career, the present show could hardly have existed.

—James Gardner

***Juan de Pareja, Afro-Hispanic Painter in the Age of Velasquez* • Metropolitan Museum of Art • to July 16 • metmuseum.org**

JAMES L. KOCHAN

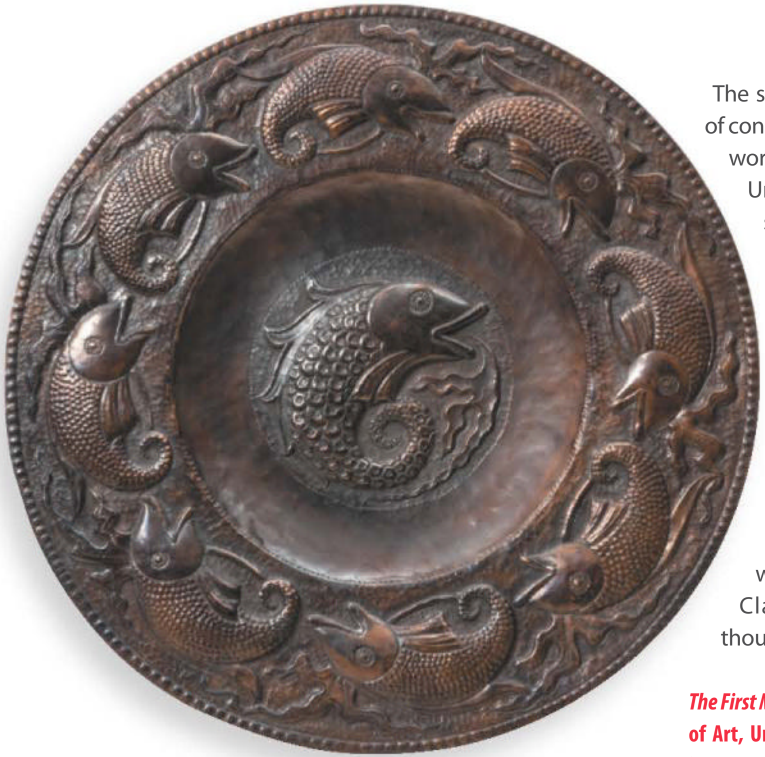
Celebrating 25 years' service in the building of important public and private collections.



JAMES NORTHCOTE, RA (1746-1831)
Lieutenant Thomas Brent, circa 1781
oil on canvas, 30 x 25 in.

WWW.JAMESKOCHAN.COM • (207) 687-8165 • JAMES.KOCHAN58@OUTLOOK.COM

Institutional clients include: Colonial Williamsburg, Historic Deerfield, Historic New Orleans Collection, Fort Ligonier Assoc., Fort Ticonderoga, George Washington's Mount Vernon Estate, Jamestown-Yorktown Foundation, The Library of Congress, Metropolitan Museum of Art, Nat. Army Museum (London), Nat. Museum of American History, Nat. Museum of the Royal Navy, Nat. Museum of the US Army, National Portrait Gallery, Osher Map Library, Society of the Cincinnati, and the William L. Clements Library.



Copper bright in Oregon

Copper gets no respect. It's the Rodney Dangerfield of metals. Think of copper and what comes to mind first? Pennies—coins that hardly anyone wants anymore—and plumbing.

Yet copper has a noble place in human history. One of the few metals that is workable in its natural, unalloyed state, copper was the first metal that our ancient ancestors used to fabricate tools and other objects, starting around 9,000 BC.

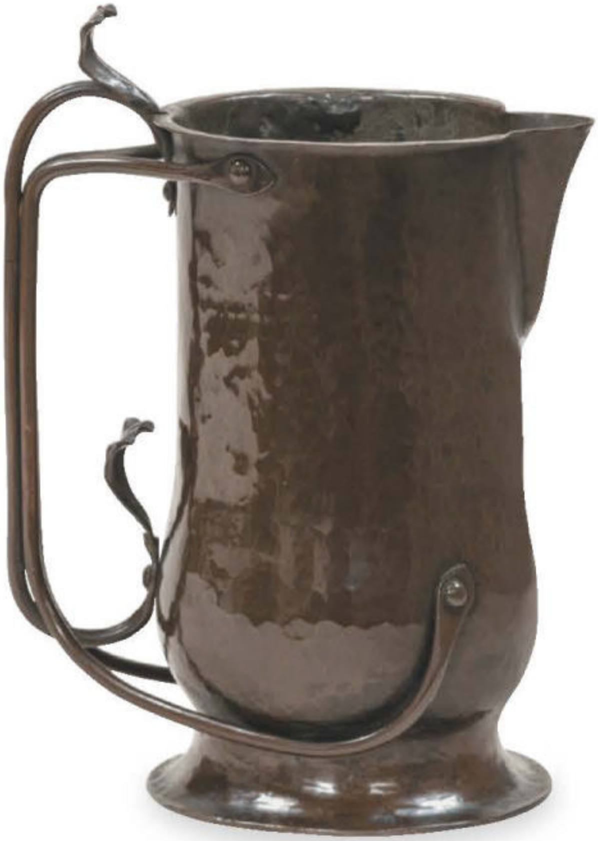
Copper deserves some love, and it's getting it at the Jordan Schnitzer Museum of Art on the campus of the University of Oregon with the exhibition *The First Metal: Arts and Crafts Copper*.

Copper was the perfect metal via which to express central tenets of the arts and crafts movement of the late nineteenth century, which included advocacy for the use of honest materials; the belief that art and beauty should be accessible to all; and the conviction that artisanal work conferred upon the laborer a sense of dignity and self-worth. Copper was as it came from the earth: as authentic as wood. Casting a warm, ruddy glow, copper wasn't flashy like gold or silver, nor nearly as expensive—meaning almost anyone could afford copper handiwork. As well, copper is malleable and holds the marks of the artisan's hammer—a copper object forms a record of its own making.

The show, curated by Marilyn Archer with the help of consultant Margo Grant Walsh, includes fifty-seven works, mostly from the United Kingdom and the United States. All are useful designs; some are simple in form, others have intricate ornamentation. A standout among the former is a pitcher with a gently hammered surface and two subtle leaf-shaped flourishes produced in Britain by the Birmingham Guild of Handicraft in about 1900; a notable item in the latter group is a charger with a playful repoussé fish motif made by the British artisan John Pearson in 1896.

This admirable exhibition is accompanied by a beautifully illustrated catalogue with essays by Mary Greensted and Jonathan Clancy—two scholars whose illuminating thoughts are worth more than a penny.

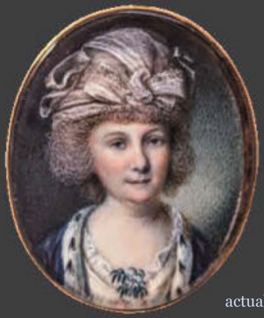
***The First Metal: Arts and Crafts Copper* • Jordan Schnitzer Museum of Art, University of Oregon, Eugene • May 6 to November 3 • jsma.uoregon.edu**



Charger made by John Pearson (1859–1910), 1896. ***Jordan Schnitzer Museum of Art, University of Oregon, Eugene, Margo Grant Walsh Twentieth Century Silver and Metalwork Collection, gift of Margo Grant Walsh.***

Pitcher, Birmingham Guild of Handicraft, British, c. 1900. ***Jordan Schnitzer Museum of Art, Margo Grant Walsh Twentieth Century Silver and Metalwork Collection, gift of Margo Grant Walsh.***

ELLE SHUSHAN



actual size

Charles Willson Peale (1741-1827)
circa 1780

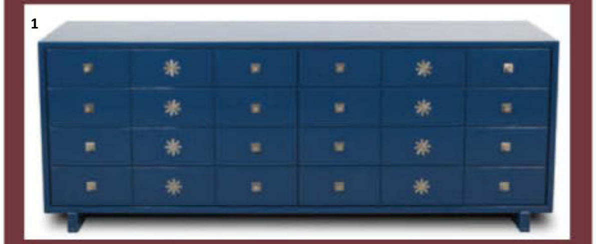
THE
PHILADELPHIA
SHOW

FINE PORTRAIT MINIATURES

www.PortraitMiniatures.com

MAY 20
FINE & DECORATIVE
ARTS AUCTION

Saturday, May 20 at 10am
Online Bidding
Previews by Appointment



1. Tommi Parzinger Furnishings incl. Dresser #184
2. 19th C Sewing Collection incl. Travel Set in Case
3. Pair Chinese Export Hat Stands
4. 18K Tiffany 1.2 Ct Diamond Ring
5. Mid-20th Century Holger Rasmussen Sterling Tea Service

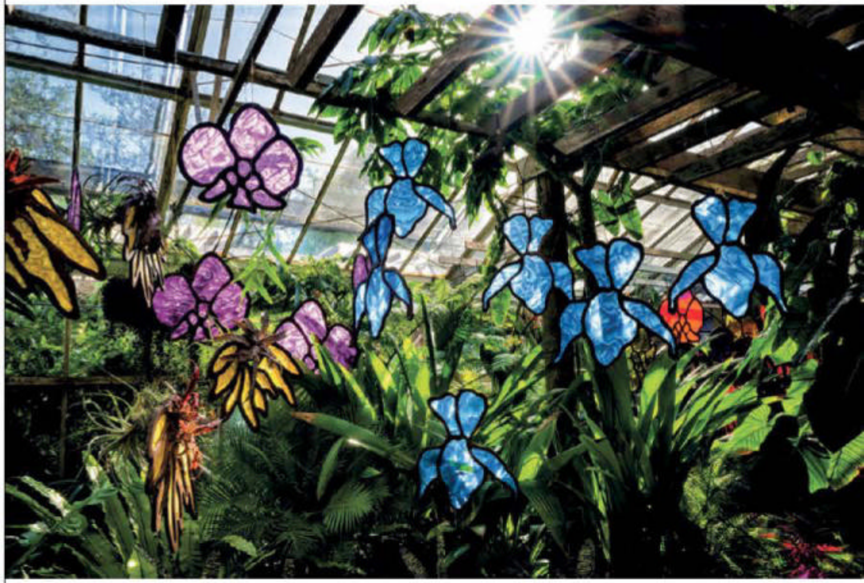
Silver, Jewelry, Collectibles, Ceramics & Glass
Fine, Decorative, Asian Arts, Furniture & Rugs

ONLINE CATALOG AVAILABLE MAY 5

www.CordierAuction.com
License #AU005321
717-731-8662

CORDIER
AUCTIONS
& appraisals

ANTIQUES
FIREARMS
ESTATES
REAL ESTATE



A display in the conservatory of the Marie Selby Botanical Gardens, Sarasota, Florida, pairing orchids and irises with deconstructed Tiffany-style leaded glass. *© Cliff Roles Photography/Marie Selby Botanical Gardens.*

Living Tiffany in Sarasota

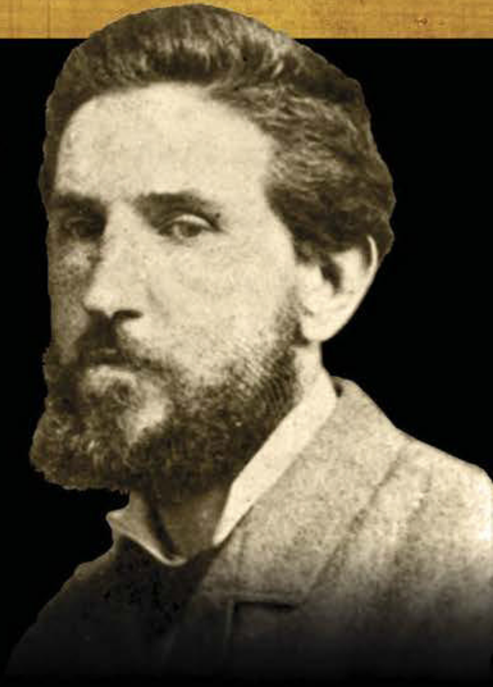
The designs of Tiffany and Company paid homage to nature, so why shouldn't nature return the compliment? In what's billed as the first Tiffany exhibition set in a botanical garden, Sarasota, Florida's Marie Selby Botanical Gardens is presenting *Tiffany: The Pursuit of Beauty in Nature*, a show that brings the Tiffany touch with color and light to bear on the living world.

Floriform stained glass panels have been installed throughout the garden. Orchid-shaped stained glass elements mounted on a specially built gazebo in the form of a Tiffany lampshade cast dappled fuschia, orange, and yellow patterns around the fountain inside it; the succulents garden is set off with panels in the form of stylized silhouettes of *Agave americana* plants; the conservatory is arrayed with free-hanging stained glass in the shape of orchids and other flora.

Examples of Tiffany work that inspired the exhibition are on view in the garden's Museum of Botany and the Arts. These include classics like the *Dragonfly* and *Daffodil* lamps and the favrile glass *Jack-in-the-Pulpit* vase, as well as less familiar Tiffany designs, such as the *Laburnum* lamp and the *Gooseneck* vase, which looks like a vegetal visitor from outer space.

***Tiffany: The Pursuit of Beauty in Nature* • Marie Selby Botanical Gardens • Sarasota, Florida • to June 25 • selby.org**

Own a piece of art history



Augustus Saint-Gaudens
(1848–1907)

Augustus Saint Gaudens

Known as the greatest American sculptor of his time, Augustus Saint-Gaudens' (1848-1907) name is etched in American numismatic history for his incredibly amazing work that is memorialized on the iconic $20 gold "double eagle" coin. The double eagle was struck from 1849 to 1933 but the design was changed in 1907 featuring Saint-Gaudens' (pronounced Gaud, as in gaudy) design. He died later that year on August 3. On the front, or obverse, there is a depiction of Lady Liberty marching forward, carrying a torch in her right hand and an olive branch in the other – a symbolization of being watchful over the nation but peaceful. The reverse of the coin features a soaring American Bald Eagle in front of a glorious sunrise. Saint-Gaudens had helped create the imagery on another U.S. coin – the $10 gold Indian. He had been commissioned by then-President Theodore Roosevelt to create three coins but died before the completion of the third. Despite his prominence as an amazing sculptor, it would be the $20 Gold double eagle design that became his most famous work of all.

The Saint-Gaudens design on the coin became so popular that it took on its own persona and the coins acquired the nickname "Saints" from collectors in the numismatic community owing tribute to its creator. In 1933, President Franklin D. Roosevelt ordered the double eagle to be melted down after citizens were required by law to "turn in their gold." The intended purpose was to bring the country out of the Great Depression.

Saint-Gaudens was born in Dublin, Ireland on March 1, 1848, and immigrated to the United States with his parents when he was an infant. He began working in the arts at age 13 as an apprentice cutting out cameos and went on to study at the École des Beaux-Arts in Paris.Following his death, he was awarded numerous honors for his incredible works including the standing sculpture of Abraham Lincoln that is still featured in Lincoln Park in Chicago. Saint-Gaudens was elected into the Hall of Fame for Great Americans in 1920 and in 1940, he was memorialized with his image on one of the "Famous American" series postage stamps.

Certified MS64 $20
Gold Saint-Gaudens

Gem Uncirculated • Minted 1907-1933 • .9675 oz. Pure Gold

Our choice of date, mint and grading service (NGC/PCGS)

as low as $2775

The Sherman Memorial
by Saint-Gaudens in Central Park.

Certified MS63 $10
Gold Saint-Gaudens Indian

Choice Uncirculated • Minted 1907-1933 • .48375 oz. Pure Gold

Our choice of date, mint and grading service (NGC/PCGS)

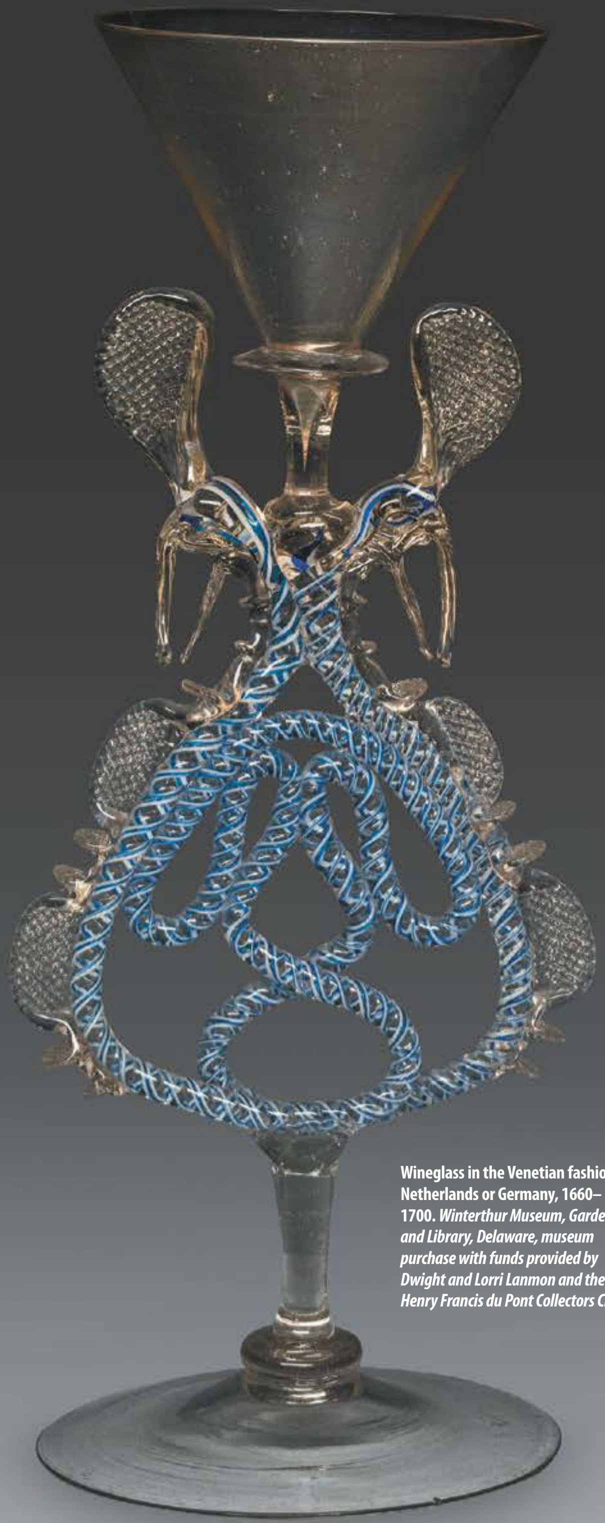
as low as $1895

1stNationalReserve.com Est.1989
The Rare Coin & Bullion Experts

1.800.321.8700 • Vault Code:NANTQGC0523 • For more coins & information please call or scan the QR code

Prices and premiums are subject to change in response to market conditions, and availability is not guaranteed. Read important customer disclosures on website. Gold Basis: $1978

A Winged Wineglass at Winterthur



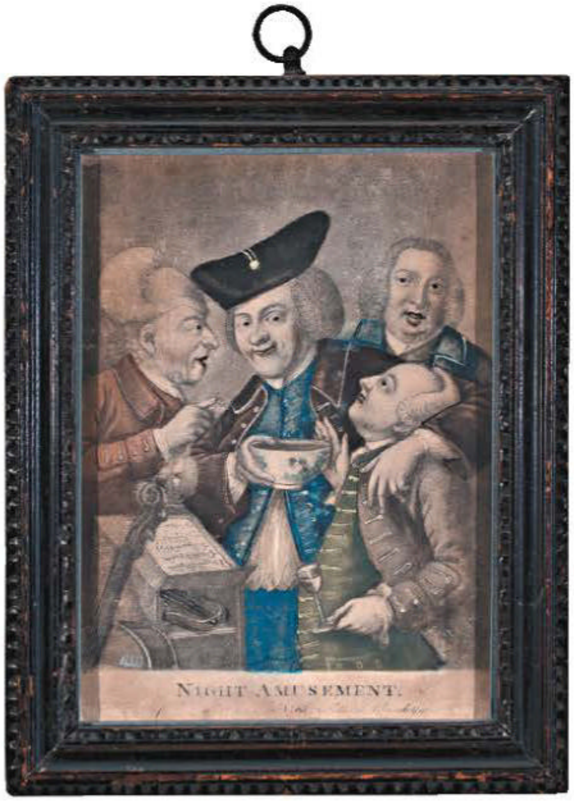
Wineglass in the Venetian fashion, Netherlands or Germany, 1660–1700. *Winterthur Museum, Garden, and Library, Delaware, museum purchase with funds provided by Dwight and Lorri Lanmon and the Henry Francis du Pont Collectors Circle.*

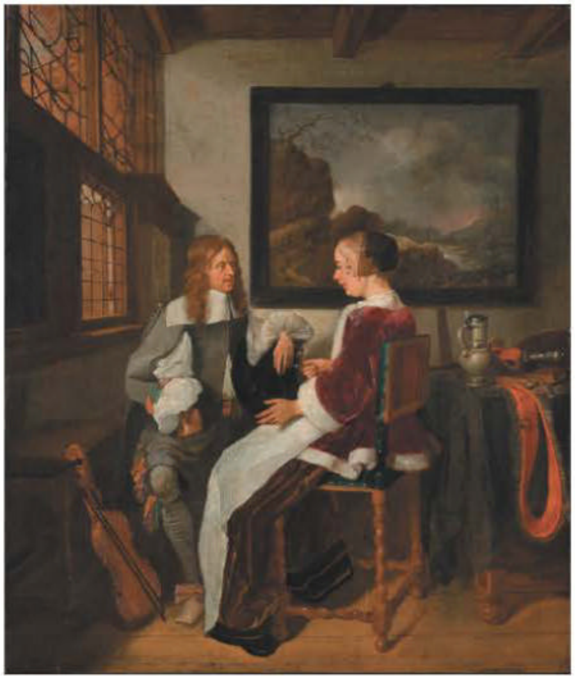
As a professional museum curator, one really is not supposed to have favorites among the objects for which one is responsible. That said, there is one rare and early wineglass among more than thirty-three hundred glass objects at Winterthur that stole my heart.

Dating to the latter half of the 1600s, this vessel was made in the Netherlands, or perhaps Germany, and fits into a category known since the mid-1500s as *façon de Venise* (in the Venetian fashion). Created in a time before lead glass was successfully in production, this non-lead *cristallo* object is astonishingly light and features tiny bubbles, or "seeds," throughout the glass. Non-lead glass, when heated, remains workable for a longish time and is particularly suited to the creation of elaborate three-dimensional design elements. In the case of the Winterthur glass, such features include relief-patterned tabs, bird-like heads, and scrolling twists of blue, white, and colorless glass. Because of their spreading ornamental stems, such beverage wares are sometimes known as "serpent" or "wing" glasses.

Seventeenth- and eighteenth-century prints and paintings from continental Europe and Britain show that, unlike today, wine drinkers sometimes held their glasses by the rim of the foot. Perhaps this kept certain wines from being warmed by handling the liquid-filled bowl of the glass or the upper part of the stem. In a time when sets of matching glasses were an extreme rarity

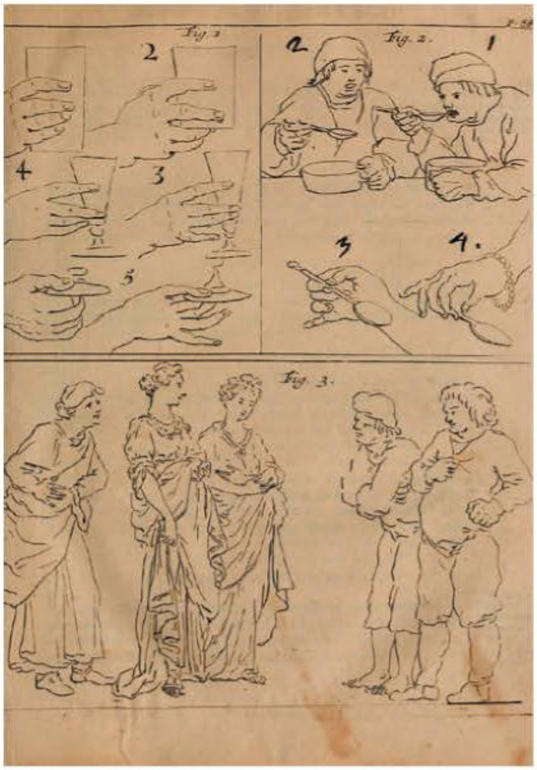
By Leslie B. Grigsby


NIGHT AMUSEMENT.



and the discovery of germs was yet to come, such vessels often were passed from guest to guest.

Although many of the fine and decorative art objects acquired by Winterthur were made in America, the museum also collects foreign-made objects of types that were used here. Astonishingly, based on stem fragments excavated from early contexts at St. Mary's City in Maryland as well as Jamestown in Virginia, wing glasses were in use in seventeenth-century America.



Search online for an entertaining YouTube video from the Corning Museum of Glass showing craftsman William Gudenrath as he creates a different form of wing glass. Additionally, the entire Winterthur Museum collection, including its glass, is available to see online.

LESLIE B. GRIGSBY *is the senior curator of ceramics and glass at the Winterthur Museum, Garden, and Library in Delaware.*

Note how the drinking vessels are held in these seventeenth- and eighteenth-century artworks.

Night Amuseument*, published by Carington Bowles, London, 1750–1775. *Winterthur Museum, Garden, and Library, gift of Mr. George H. Blackshire.

Sentimental Conversation* by Quirijn van Brekelenkam (after 1622–c. 1669), early 1660s. *Metropolitan Museum of Art, Friedsam Collection, bequest of Michael Friedsam.

Plate 54 from Gérard de Lairesse (1640–1711) et al., *Groot Schilderboek* (1712), p. 55. *Getty Research Institute, Los Angeles; Internet Archive photograph.*

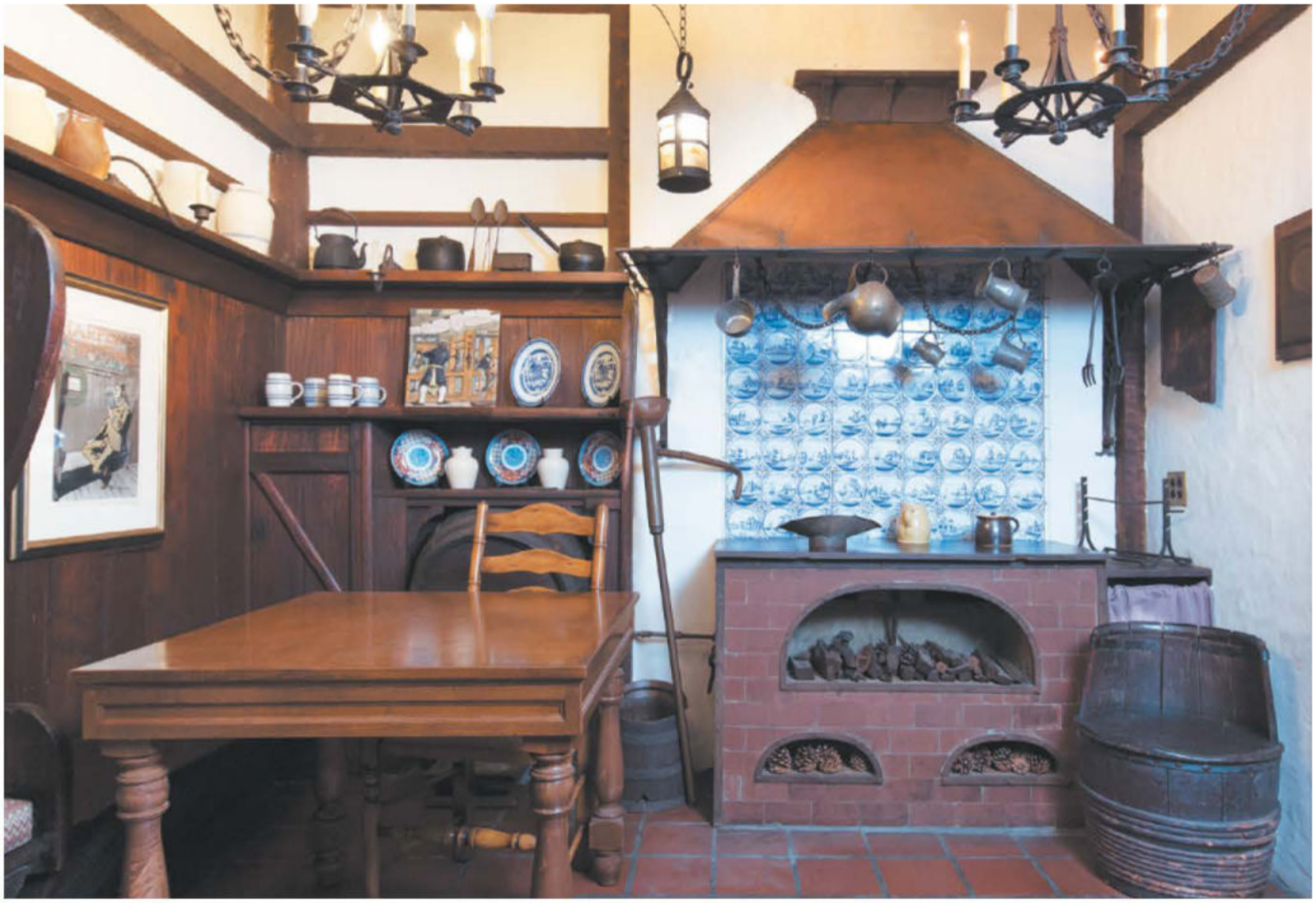
By Eve M. Kahn

Dutch Treat

AN INDOOR FOLLY AT THE GROLIER CLUB HEARKENS BACK TO THE TAVERNS OF OLD NEW AMSTERDAM

In fall 1895 a heady attraction was unveiled at the Grolier Club, an association of New York bibliophiles then headquartered at 29 East 32nd Street in Manhattan. The brick Romanesque revival clubhouse's "stiff little colonial grill room," *Leslie's Weekly* reported, had been transformed into a *tapperij* (Dutch for taproom), inspired by seventeenth-century New Amsterdam antecedents, "dim with the light of tallow dips." Gleaming copper pitchers, white clay pipes, and blue-and-cream dishware were arrayed under "rough-hewn rafters, grimed and seasoned as if with smoke of decades," *Leslie's Weekly* continued, noting that bulls-eye windowpanes were fitted into the rustic cupboard doors and casement windows, booze flowed from a cask, and firewood fueled "the Dutchest of Dutch ovens" backed in blue-and-white Delft tiles. Tuxedoed clubmen looked like "fantastic anomalies," the magazine added, while partying in the throwback *tapperij* where it was easy to imagine "Peter Stuyvesant himself . . . quietly taking his schnapps with a group of friendly burgomasters . . . . New York faded away and became some unreal, Utopian dream."

The *tapperij*, a testament to the Gilded Age's fascination with New York's earliest days and the Knickerbocker aristocracy, is now a prized period room on the fourth floor of the Grolier Club's current headquarters at



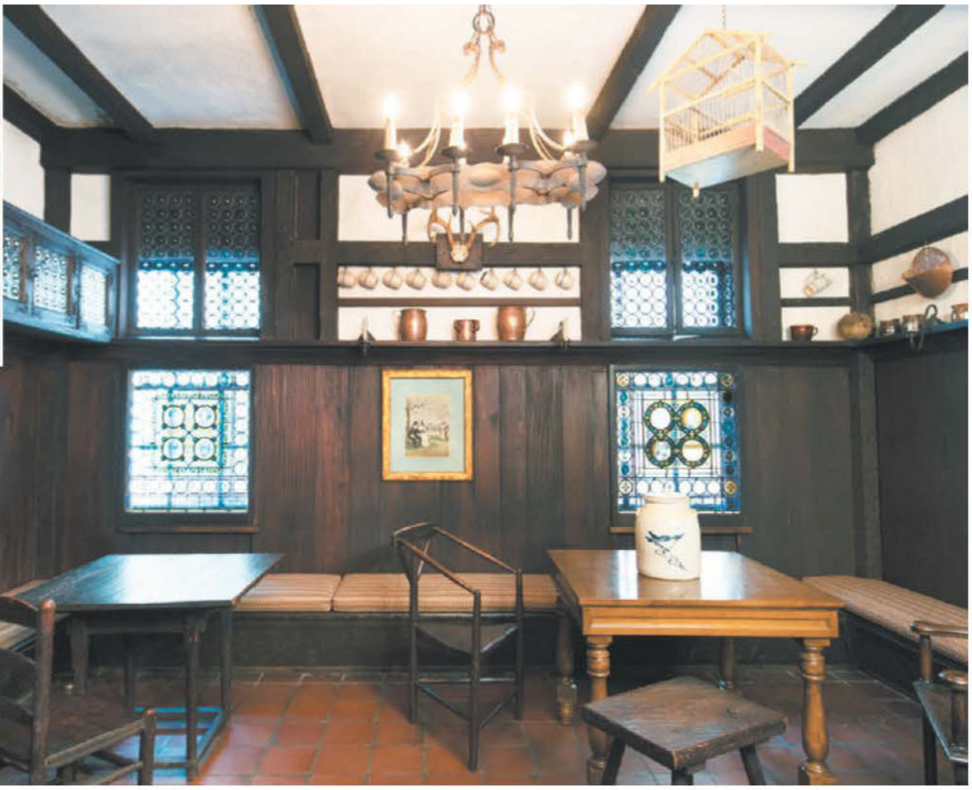
Delft tiles from the early nineteenth century (detail at top) back a copper-hooded brick oven alongside a Dutch gin barrel chair. On the wall at left is a *Harper's* advertisement from 1897 that illustrator Edward Penfield sketched in the kitchen. *Except as noted, photographs are by Nicole Neenan.*

MEET THE NEW ANTIQUARIANS.

From Michael Diaz-Griffith, an inspiring compendium of
young collectors and their eclectic, object-filled interiors.
On sale worldwide in June 2023. Available for pre-order today.

The New Antiquarians
AT HOME WITH YOUNG COLLECTORS
Michael Diaz-Griffith
MONACELLI

MONACELLI



A birdcage, recently acquired to replace a lost 1890s original, dangles from the half-timbered ceiling, adjacent to a nineteenth-century wrought-iron chandelier.

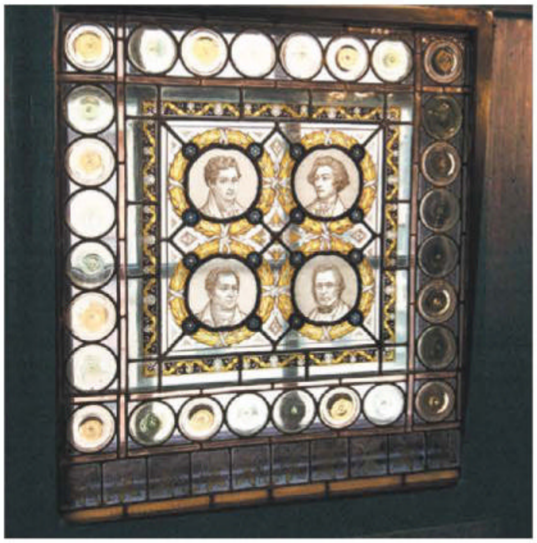
Built-in benches surround the main seating area. A spindly triangular chair, a slab-topped side table, and a bird-pattern vessel made by the Fulper Pottery in Flemington, New Jersey, are among the furnishings from the original 1895 kitchen. A dried blowfish is tucked into a top right shelf corner.

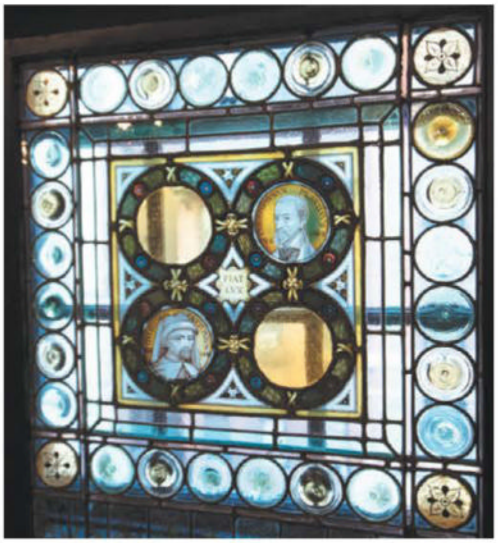
Leaded- and stained-glass panels, recently restored by Venturella Studio of upstate New York, feature portraits of European printers, book collectors, and other bookish figures painted on the central roundels.

47 East 60th Street. New scholarship and restoration work have shed light on its origins, contents, and evolution.

Grolier Club member Frederick A. Castle, a physician and historian, designed the *tapperij*. Its high-backed banquettes in seventeenth-century style were also pragmatic, maximizing open space for banquets of chestnut-stuffed poultry, broiled quails on toast, and "*escallope* of oysters." William Shannon Miller, a German-American builder whose father, Anton, ran a steakhouse in lower Manhattan, was hired to realize Castle's romanticized colonial scheme. (Grolier members also employed the Millers to cater parties, serving beefsteak on slabs of bread.)

At the 32nd Street clubhouse, angled planes of calcimined canvas were hung along the ceiling, to





Priceless
isn't a
value...

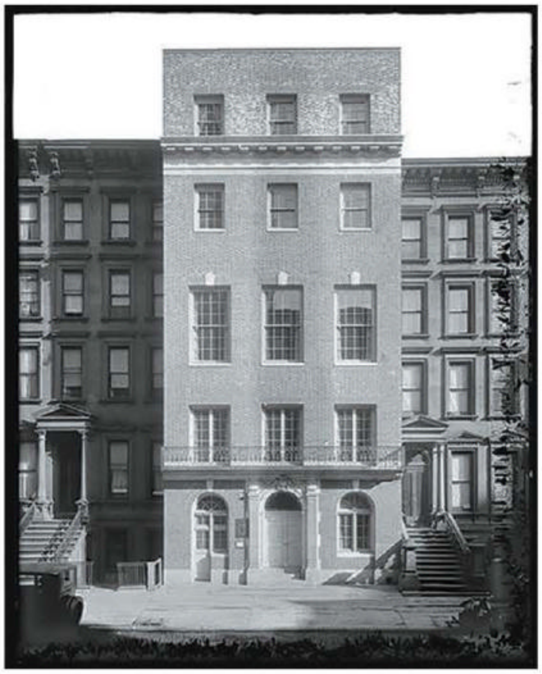
ISA
INTERNATIONAL
SOCIETY of APPRAISERS

Find out what it's really worth. Every treasured possession deserves an accurate evaluation from an expert who has been trained according to the most exacting standards in the apprasial industry. Look to the International Society of Appraisers to find the perfect appraiser to value your collection or to discover the pathway to becoming a qualified appraiser yourself.

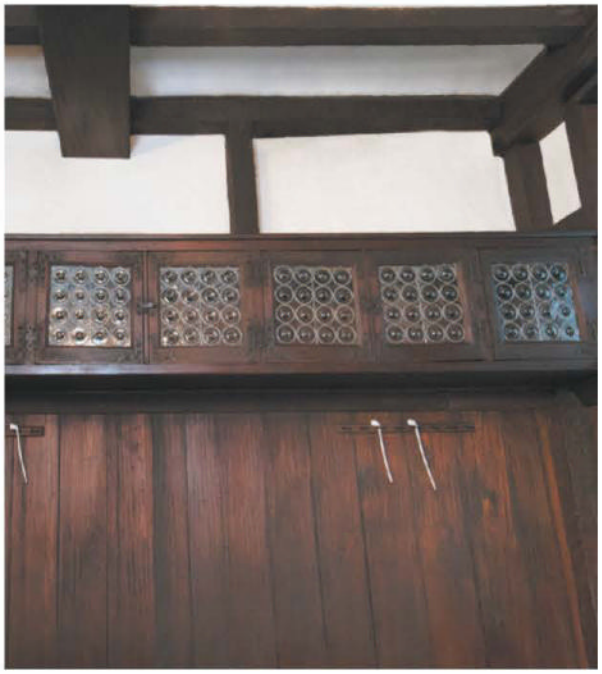
WWW.ISA-APPRAISERS.ORG

make the second-floor space seem tucked under the eaves. Heating pipes were concealed by perforated panels under the settees. Gouged woodwork, knobby floorboards, and hammered wrought-iron hardware seemed fashioned by "a peasant with simplest tools," as befit an organization devoted to "honest and artistic workmanship," according to the club's annual report of 1899. (Grolier members focused then, and still do, on preserving and promoting the legacy of the highest echelons of designers and makers in the realms of printing, typography, papermaking, and bookbinding.)

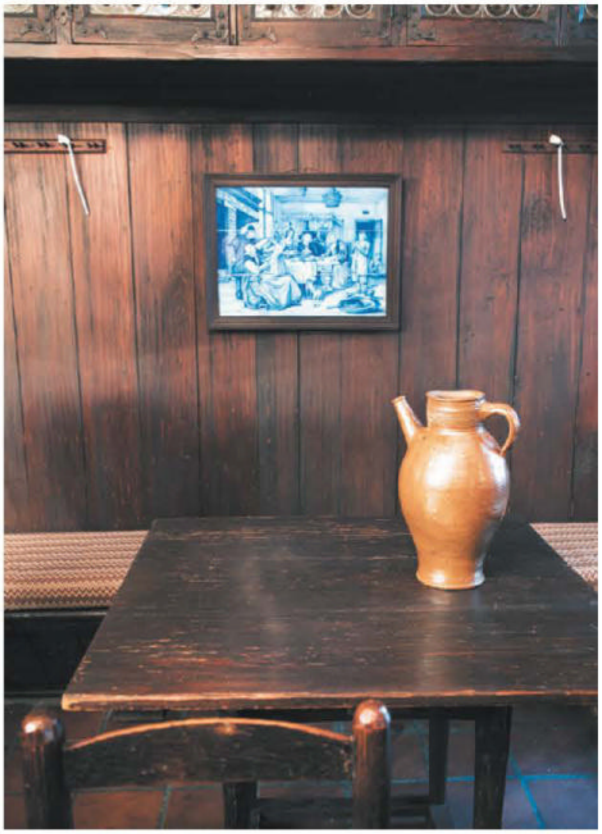
"No sacrilegious hand" was allowed to disturb any mellowing coats of "soot and tobacco smoke," *House and Garden* noted. Sand was strewn on the floor, and devotees suggested requiring wooden clogs as footwear in the room. Grolier members kept adding antiques and oddities to the *tapperij*: wooden signs with Dutch inscriptions, "an age-darkened violin," a gabled wooden birdcage, a dried blowfish, a copper wine siphon, a wooden musket, cantilevered metal candlesticks, and a colorful Dutch clock. A motley group of chairs included triangular and barrel-shaped examples. Among the "crockery" gifts was a gray-brown stoneware jar made around 1800 by the free Black ceramist Thomas Commeraw, who ran a pottery on the Lower



A photo from the late 1910s shows the Georgian revival brick clubhouse on East 60th Street, designed by Grolier member Bertram Grosvenor Goodhue, newly inserted in a long row of identical brownstones. *Photograph courtesy of the Grolier Club.*



Hammered iron hinges and latches on cabinets with bull's-eye glass fronts above the banquettes accentuate the room's rustic ambiance and nod to the club members' appreciation of honest workmanship.



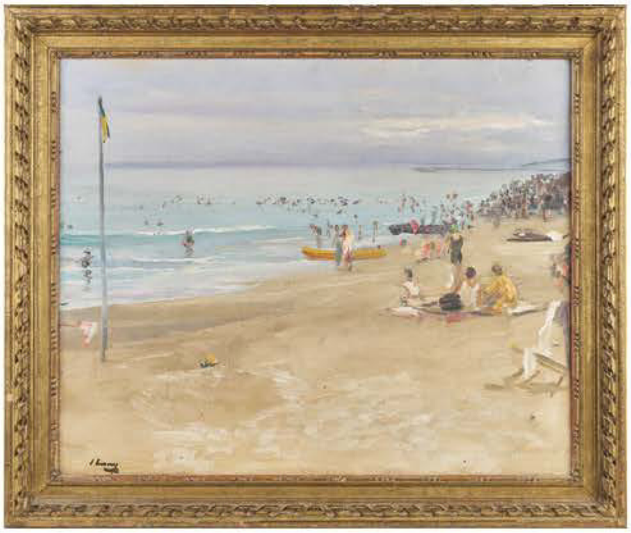
A framed tile panel represents Jan Steen's painting *As the Old Sing, so Pipe the Young* from the 1660s.

"The things that we love tell us what we are."
- Thomas Aquinas

1

2

3



4

5

6

Highlights from the January 18-20, 2023 Auctions

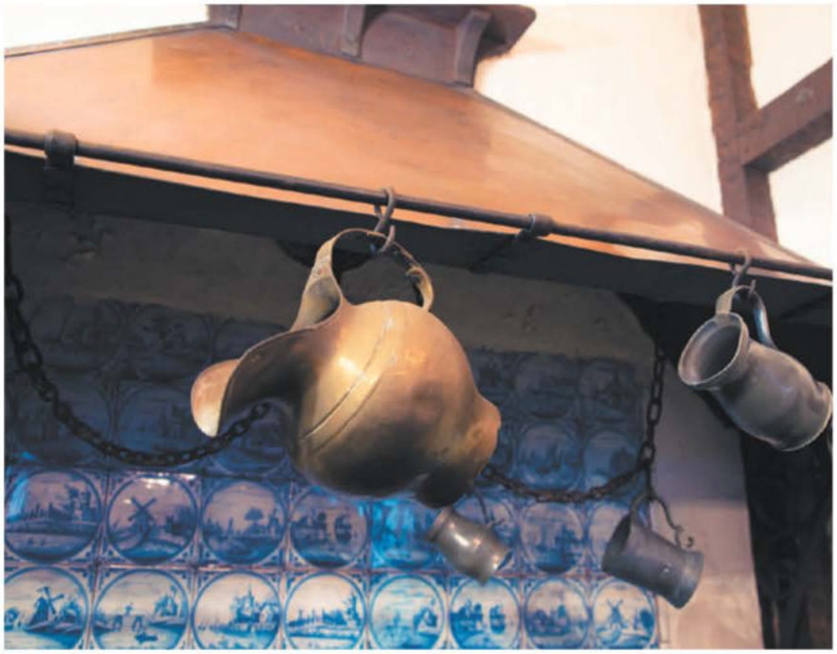
1. Swell-bodied copper stork weathervane, late 19th c.
Realized Price: $25,200
2. Charles II stumpwork mirror, ca. 1670.
Realized Price: $42,500
3. Sir John Lavery (British 1856-1941), oil on board.
Realized Price: $362,500
4. Rare Delftware rabbit hunting platter, dated 1730 or 1736.
Realized Price: $18,750
5. German composition Belsnickle Santa Claus.
Realized Price: $25,000
6. Harrisburg, Pennsylvania needlework sampler, dated 1807.
Realized Price: $75,000

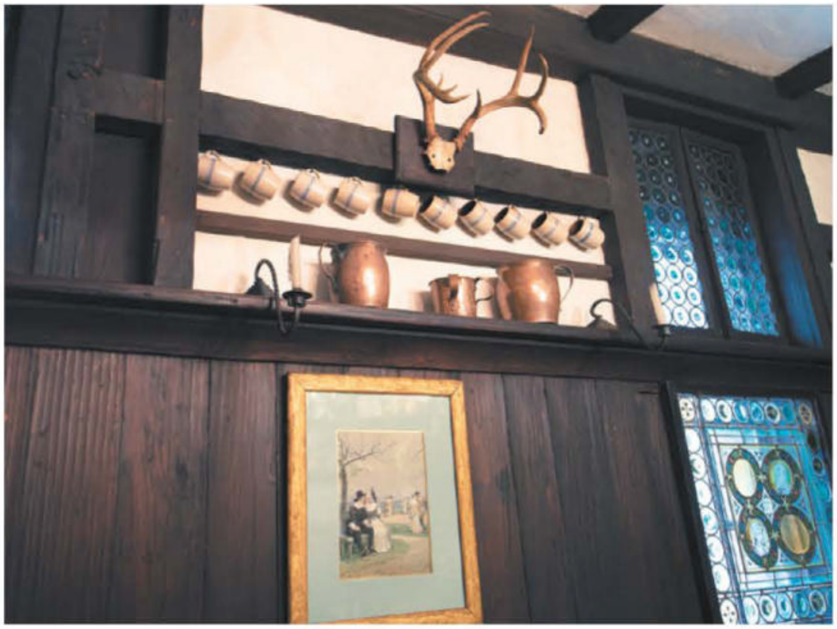
Pook & Pook Inc.

AUCTIONEERS AND APPRAISERS

463 EAST LANCASTER AVENUE
DOWNINGTOWN, PENNSYLVANIA 19335
P: (610) 269-4040
INFO@POOKANDPOOK.COM
WWW.POOKANDPOOK.COM
ONLINE BIDDING AT:
BIDSQUARE.COM & INVALUABLE.COM

AY000004L





East Side. The vessel, decorated with cobalt swags and tassels, is now on view as part of a Commeraw exhibition that debuted in January at the New-York Historical Society. Margi Hofer and Allison Robinson, the show's curators, rank the Grolier Club's acquisition as "the first documented instance of a Commeraw pot collected for display."

During the club's 1917 move to its current home (a Georgian revival building designed by Grolier member Bertram Grosvenor Goodhue), the *tapperij* was dismantled and its components hauled northward. The sloped canvas ceiling was replaced with flat plaster, and tiles were laid underfoot. Stained-glass portraits of eminent European printers and bibliophiles, made for the 32nd Street building's entryway, were added to the *Wunderkammer*. Yet the punch served at parties remained "as strong as the firmest binding," the *New York Herald* reported. One scholar who had been invited upstairs recalled maneuvering "to avoid the tallow that drips from the candles overhead."

The cupboards and windows have been repaired by Venturella Studio of upstate New York, and the clock has been reactivated by Manhattan expert John Metcalfe. A recently donated birdcage, resembling the long-lost original, dangles from the ceiling. Dutch-flavored artworks have been hung between pipe racks, such as Edward Penfield's 1897 poster for *Harper's* magazine, depicting a man reading in the *tapperij*. And the wow factor endures. Jaws still drop as new arrivals to the fourth floor set foot inside an illusion of an atmospheric pocket of New Amsterdam, complete with birdcage and blowfish.

For information on public tours see the Grolier Club's listings at Eventbrite.com.

An assortment of copper and pewter vessels has been hung along the stove hood's chains and racks since the 1890s.

Metal candlesticks with weighted, ziggurat-shaped bases cantilever off the shelves, and guests would occasionally need to dodge dripping wax. The scene of seventeenth-century Boston's waterfront is by the nineteenth-century painter George Henry Boughton. The woodwork is meant to look sooty, as if exposed to centuries of pipe smoke from Dutch pub goers and their descendants.

THE CHINA TRADE: A BOSTON COLLECTION

The Estate of Dr. Vartan 'Van' Ghugasian

Live Auction: Wednesday, August 16

GROGAN & COMPANY

FINE ART AND JEWELRY AUCTIONEERS

GROGANCO.COM · 617.720.2020

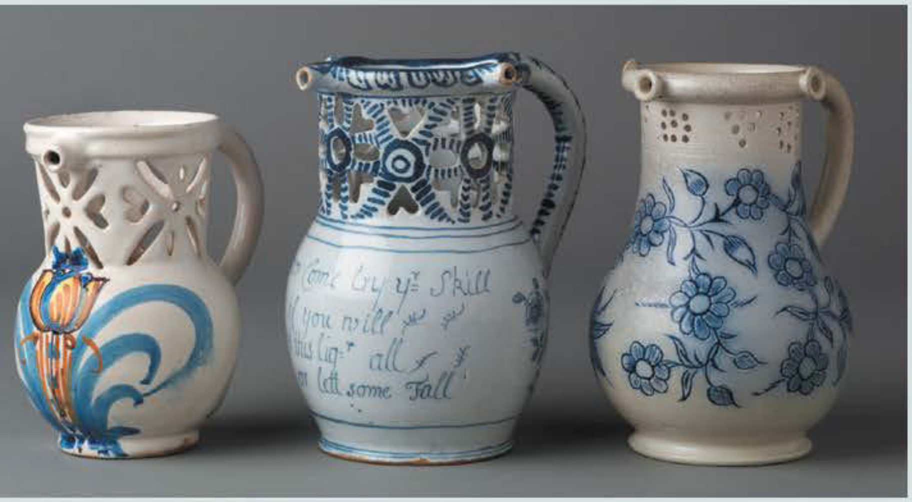
20 CHARLES STREET, BOSTON, MA

MASSACHUSETTS AUCTIONEER LICENSE NO. 800

By Benjamin Davidson and Pippa Biddle

One Simple Trick

ON THE ENDURING APPEAL OF PUZZLE JUGS



Puzzle jugs, left to right: Dutch or French, 1650–1670; English, 1750–1770; and probably English, 1745–1770. Tin-glaze earthenware (left, center) and salt-glazed stoneware (right); height of tallest, 7 inches. *Winterthur Museum, Garden, and Library, Delaware, bequest of Henry Francis du Pont, bequest of Howard W. Gross, du Pont bequest (left to right).*

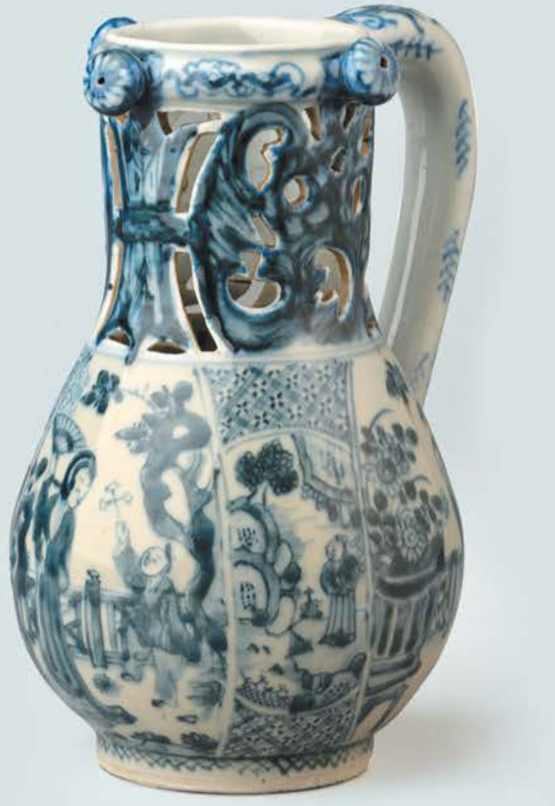
The generally shameful human compulsion to try to frustrate, confuse, and vex our fellow bipedal creatures has, at least, one charming manifestation: the puzzle jug.

For centuries in Europe, wine and ale were served at table in jugs, when such beverages were stored in casks rather than bottles in homes and taverns. At first glance, a puzzle jug appears to be, well, a jug. Made of glazed and decorated clay or porcelain, the puzzle jug has all the normal jug components: handle, shapely body, neck, spout. But beyond that our puzzling pal is nothing like an ordinary vessel. A typical puzzle jug might have not just one spout, but two, three, or even four. More confusingly, the neck, as if to mock jug function, has holes cut through it all around, rendering the normal method for pouring completely useless. Any attempt will lead to a very wet table or clothing, and it seems as though the jug knows all too well the ramifications of its design. Indeed, many puzzle jugs flaunt their undrinkability. The decoration may even apprise the drinker of the challenge, such as that on one example in the collection of the Metropolitan Museum of Art with a painted rhyme on its belly that reads:

> *Here, Gentlemen, come try your skill*
> *I'll hold you a wager if you will*
> *That you don't drink this liquor all*
> *Without you spill or let some fall.*

If a player were observant and careful, they could, through trial and error—or by watching the trials and errors of others—decode the secret to the vessel that lay in its construction. In one popular form of puzzle jug, the potter crafted the top rim and the handle from hollow tubes of clay and connected them together. The handle tube ran to the bottom of the jug with an opening to the vessel's interior, creating a kind of built-in straw. A drinker could suck on one of the spouts on the rim—just one of the multiple spouts worked—to draw up wine, but only if he knew the real solution to the puzzle jug: that an airhole on the underside of the handle had to be covered with a finger to produce suction.

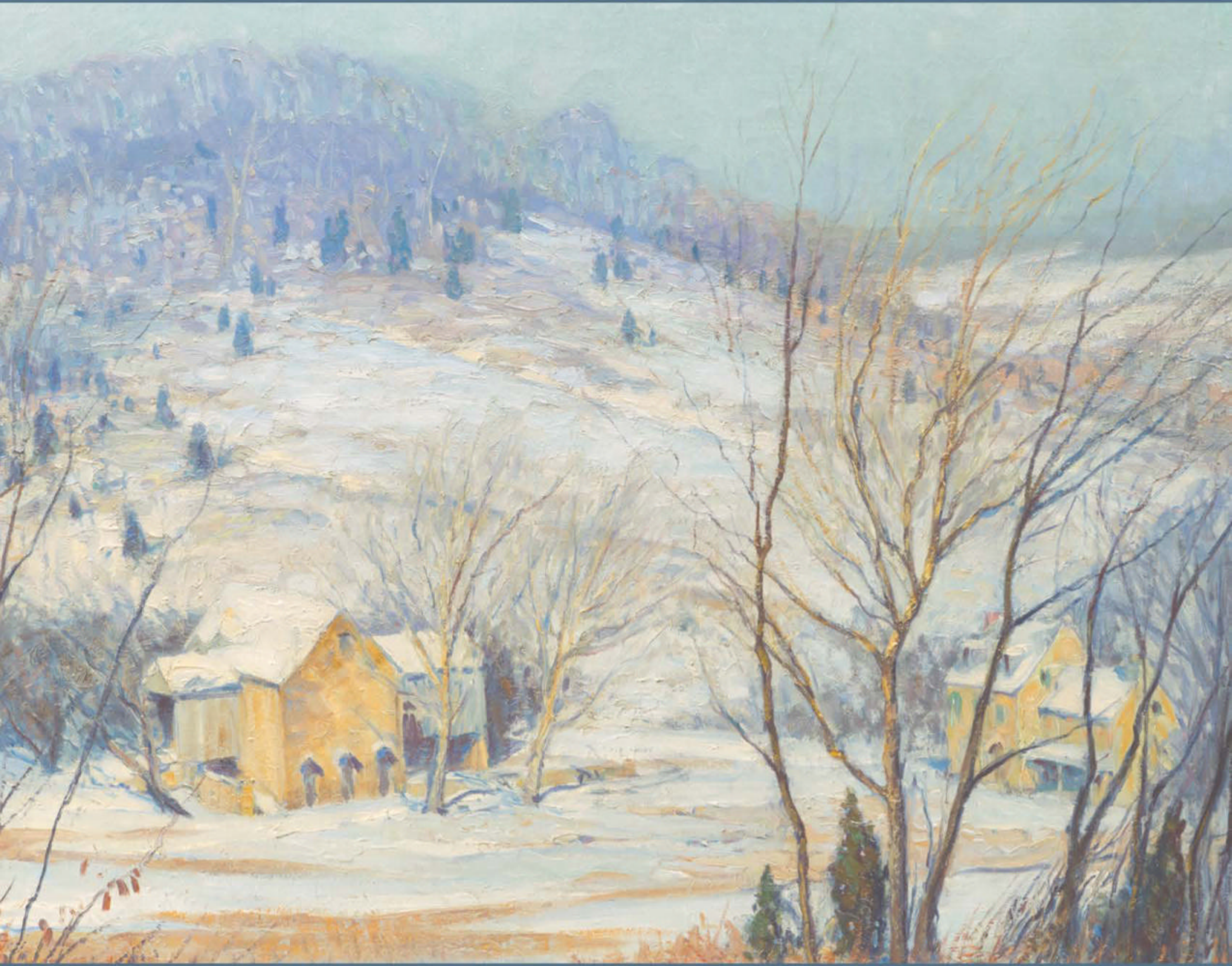
The above describes a relatively simple puzzle jug. "Some of the puzzle jugs are quite challenging," says Leslie Grigsby, the curator of ceramics and glass at the Winterthur Museum, Garden, and Library. Some jugs might have false airholes, or might have a second or third true airhole hidden in carvings or decorative glazing. A run-of-the-mill puzzle jug was likely owned by a tavern and, as inscriptions on some indicate, available for rent to pranksters. Those made by the best artisans, however, were tours de force—demonstrations of the highest skills. Seventeenth-century potters in the Dutch



Puzzle jug, Arita, Japan, 1690–1710. Hard-paste porcelain and lime (alkaline) glaze. *Winterthur Museum, Garden, and Library, museum purchase*

American Art and Pennsylvania Impressionists

June 4 at 2 PM EDT

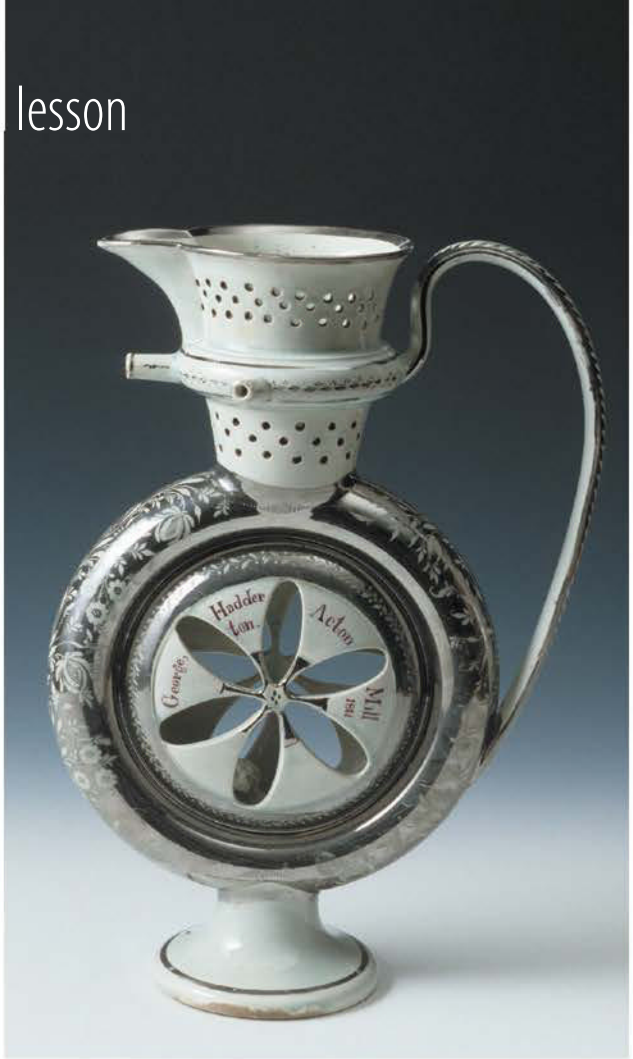


ILLUSTRATED
George William Sotter, (1879–1953)
Edward Redfield's House, circa 1915 (detail)
$70,000-100,000

CONTACT
Raphaël Chatroux
267.414.1253
americanart@freemansauction.com

freemansauction.com
2400 Market St Philadelphia PA

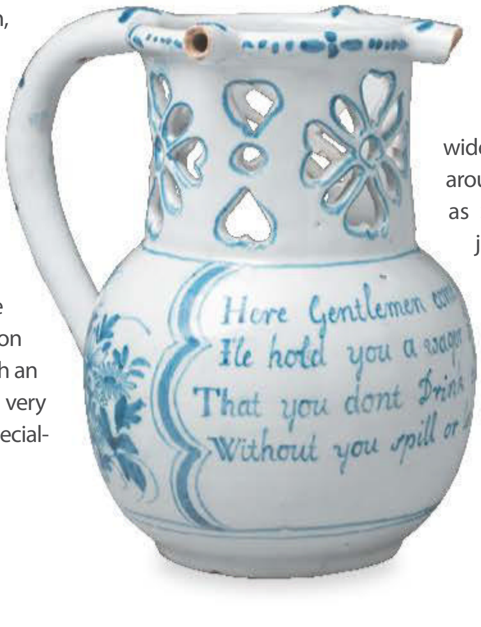
FREEMAN'S



Puzzle jug, probably Staffordshire, England, 1814. Lusterware with lead glaze; height 15 inches. ***Winterthur Museum, Garden, and Library, gift of Mrs. Arthur J. Gutman in recognition of Mr. and Mrs. Arthur J. Gutman.***

town of Delft seemed to take special pride in puzzle jugs, to judge by the novel shapes, delicate piercing, and intricate glazed decorations they produced. A marvelous video produced by the Victoria and Albert Museum, and easily found online, documents the celebrated contemporary ceramist Michelle Erickson building a puzzle jug, and proves how demanding a form it is.

There are perplexities embodied in puzzle jugs for art historians as much as for drinkers, as demonstrated by two jugs held by Winterthur. The first was brought to Europe via the trade network with Japan. Produced in Arita, Japan, between 1690 and 1710 for export to the European market via the Dutch East India Company's vessels at Nagasaki, its painted decorations are done in a Dutch style but are copies of typically Chinese scenes, according to Grigsby. "What we see here is a Japanese imitation of a Dutch style decoration with an imitation Chinese motif." It is a very international piece of work, especially for the late seventeenth century. That this piece should also be a puzzle jug, following a common English design for the jugs, is also remarkable, and the piece showcases the coordination and complexity of the international porcelain production supply chains of the late seventeenth and early eighteenth centuries.



Puzzle jug, English, 1700s. Tin-glazed earthenware, height 7 inches. ***Metropolitan Museum of Art, gift of Frank Stoner.***

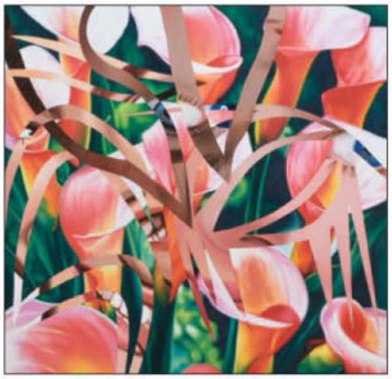
Another star of the Winterthur collection is a puzzle jug in lusterware, likely made in Staffordshire, England in 1814. This piece was decorated in imitation of far more expensive silver vessels that were popular during the period, but the "silver" decorations were made by applying tarnish-proof platinum atop the jug's glazed pearlware body. To put it plainly, someone wanted to look *fancy*. The jug bears the name of its original owner and a date, likely indicating it was a special commission. Within the openwork belly of the jug, a small figure of a lion gazes out. These privately commissioned pieces were not intended as rentable games to be picked up and tossed about by any old fellow at the pub. Rather, they were meant to honor an individual, likely on an important occasion. This seems to speak to a truly widespread popularity of the form up and down the socioeconomic ladder.

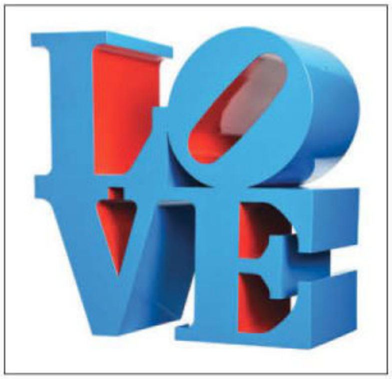
Perhaps the most remarkable element of the puzzle jug story is the sheer longevity of their popularity. The earliest known example dates to thirteenth-century France. Puzzle jugs reached their peak of popularity in the late seventeenth to early nineteenth centuries, though the form continued to appear well into the mid-twentieth century in the United Kingdom. (If we are willing to expand our definition of trick vessels a little further, there are ancient Greek cups that push the timeline back to the days of Pythagoras in the sixth century BC. So perhaps, just about as soon as humans discovered that they liked drinking alcohol, jokers began creating ways to make it slightly more difficult to imbibe. Truly, the more things change, the more they stay the same.)

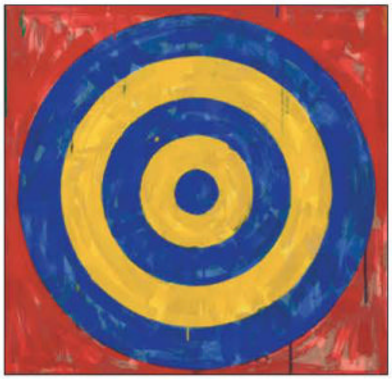
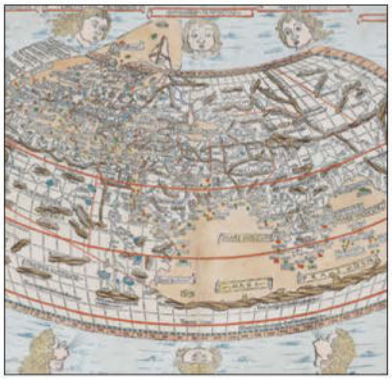
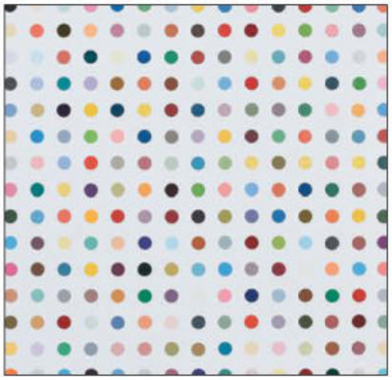
At auction, puzzle jugs range widely in price, sometimes selling for around $500, sometimes for as much as $23,000. An excellent Delftware jug from a specialist such as Aronson Antiquairs costs $25,000. Decoration, condition, and place of origin all play a role. Despite the wide range, there's nothing puzzling about the popularity of these curious pieces.

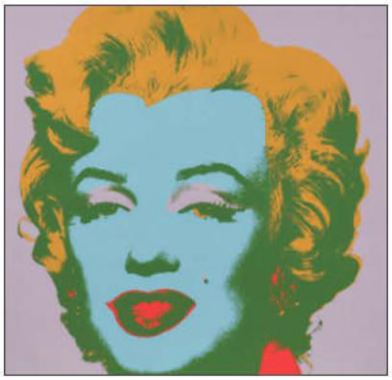
BRUNK AUCTIONS

Collection of Jean and Jim Barrow
May 20, 2023





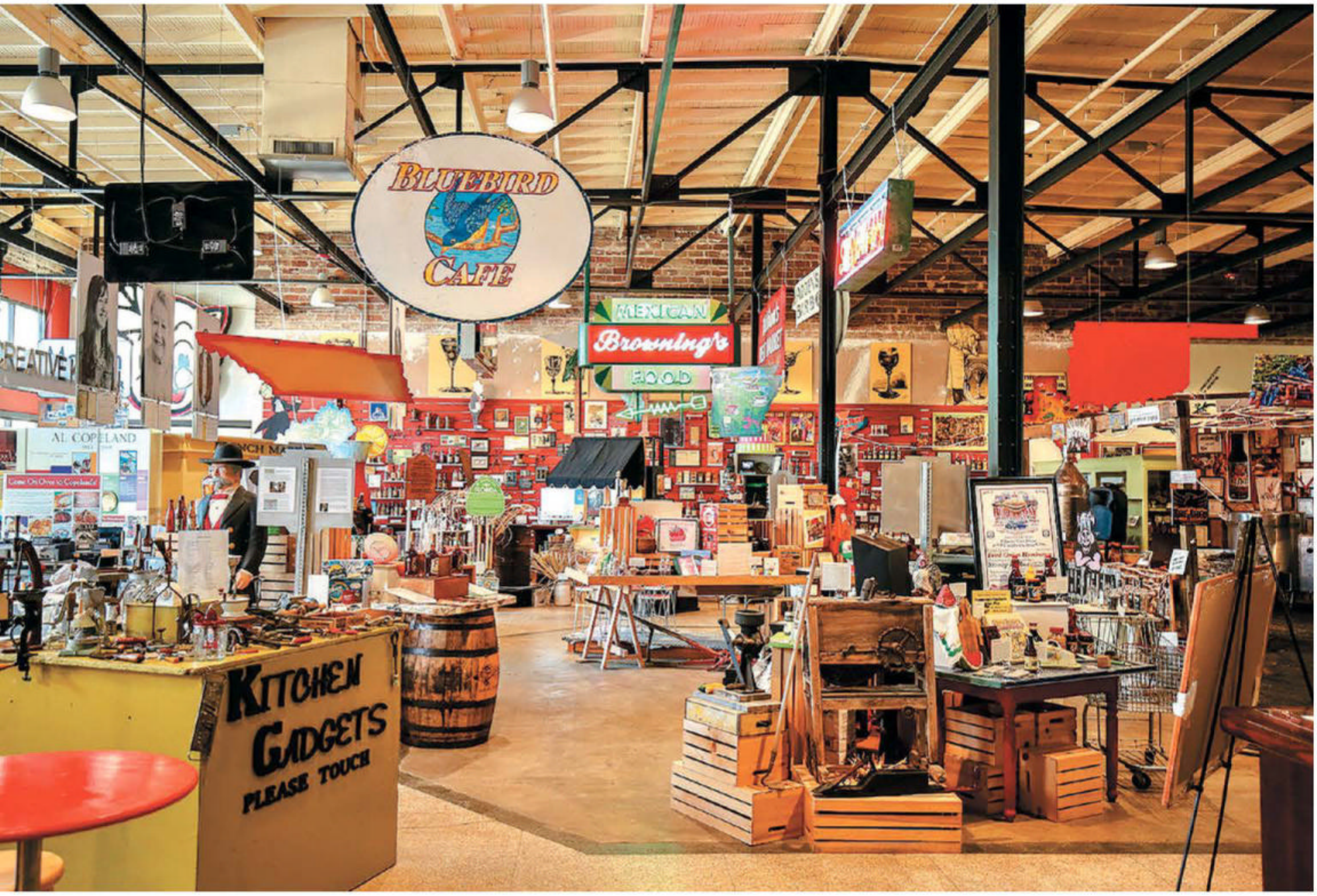






Featuring significant works by Andy Warhol, Jasper Johns, Kenneth Noland, Jim Dine, James Rosenquist, Robert Indiana, Joseph Albers, Roy Lichtenstein, Donald Judd, and Damien Hirst; American Federal furniture masterpieces from Boston, Portsmouth, New York, Baltimore, Virginia, and Charleston; Important maps from the 15th century through the 18th century, including Claudius Ptolemy - Ulm Map of the World, 1486; Southern decoys are also featured, including rare examples by South Carolina makers. Folk art standouts include a rare painted chest from the Mahantango Valley of Pennsylvania, a dramatic carved and gilt sunburst, and a very large painted pig trade sign. Over 500 bottles of wine from the Barrow's cellar cap it all off. Be sure to put this one on your calendar.

info@brunkauctions.com www.brunkauctions.com 828-254-6846

An Educational Étouffée



ON THE CULINARY CULTURAL BUFFET THAT IS THE SOUTHERN FOOD AND BEVERAGE MUSEUM IN NEW ORLEANS

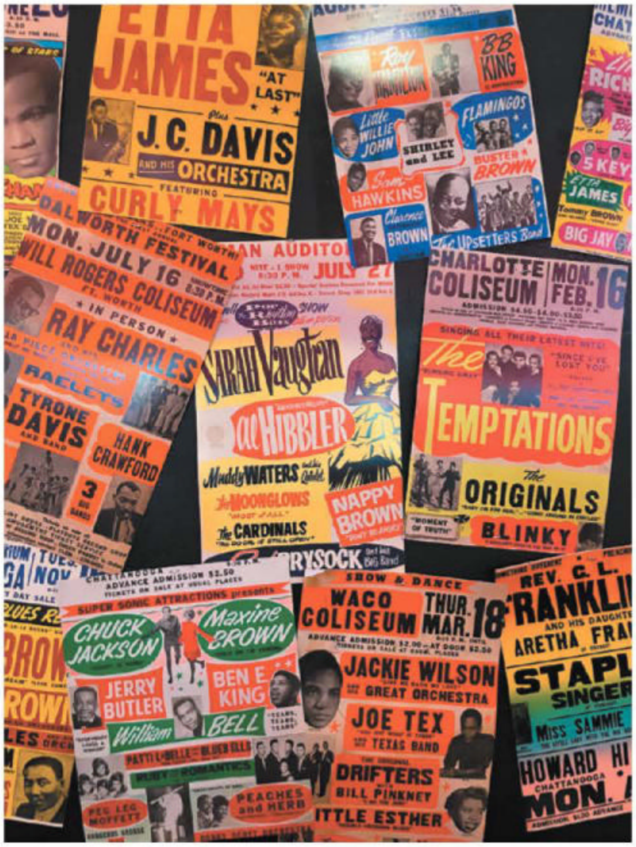
The Southern Food and Beverage Museum (SOFAB) in New Orleans showcases about ten thousand objects, from old commercial signage and kitchen gadgets to a working bar built in the 1850s, which served patrons at a New Orleans lakefront restaurant for 150 years.

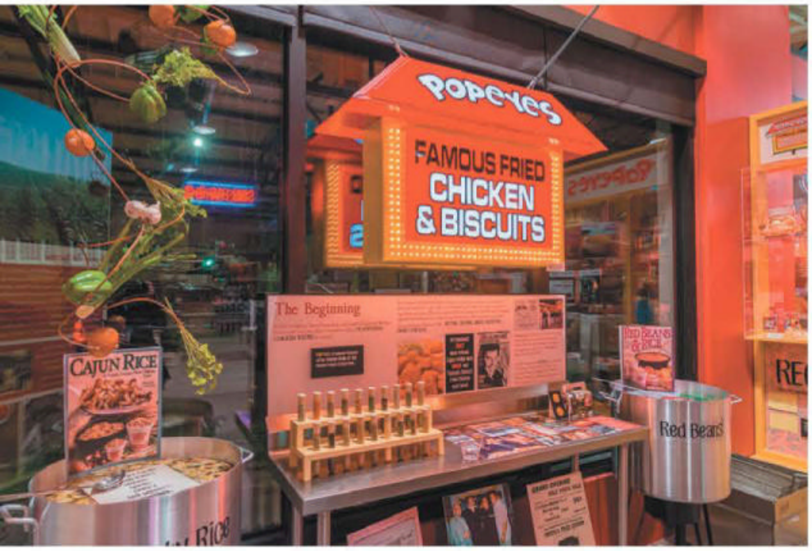
New Orleans is a hallowed pilgrimage destination for food lovers; if you truly take cuisine seriously, pay a visit to the Southern Food and Beverage Museum (SOFAB) there for a mellow, historically informed alternative to taking an afternoon nap or loafing in a barroom between meals.

Located in a former food market a few blocks off the St. Charles Avenue streetcar line, the museum exudes a cluttered charm—think rural historical society meets grandpa's attic—but it's animated by a smart, contemporary vision of food's place in the broader culture. The institution's reach is expansive, ranging geographically across fourteen southern states—from Texas to Maryland—and across history, with exhibits that detail the evolution of the cocktail, the role of enslaved Africans in spreading bean-centered dishes across the Western Hemisphere, and even the rise of fast-food entrepreneur Al Copeland, founder of the Popeyes chicken restaurant chain.

The museum began life in 2004 as a series of pop-up presentations organized by author and culinary historian Liz Williams, who hoped to build support for a cultural institution devoted to regional cuisine. "She had trouble convincing some potential funders that food was a topic worth exploring in a scholarly fashion. Even the Louisiana Endowment for the Humanities was slow to sign on," says the museum's current president, Brent Rosen. Today, that attitude has changed. SOFAB regularly collaborates with well-established institutions like the Historic New Orleans Collection and the Louisiana State Museum, and in 2022 opened an archive at Nunez Community College, in neighboring St. Bernard Parish, to house its collection of forty thousand culinary books and thousands of menus and pamphlets.

By Chris Waddington





Clockwise from top left:

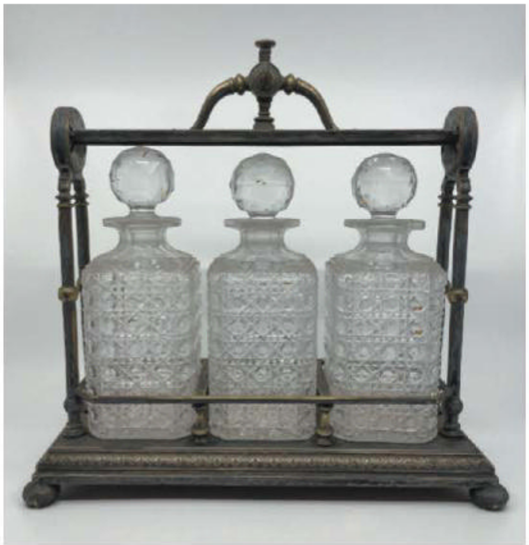
Reproductions of twentieth-century handbills cover one wall of SOFAB's walk-in juke joint installation.

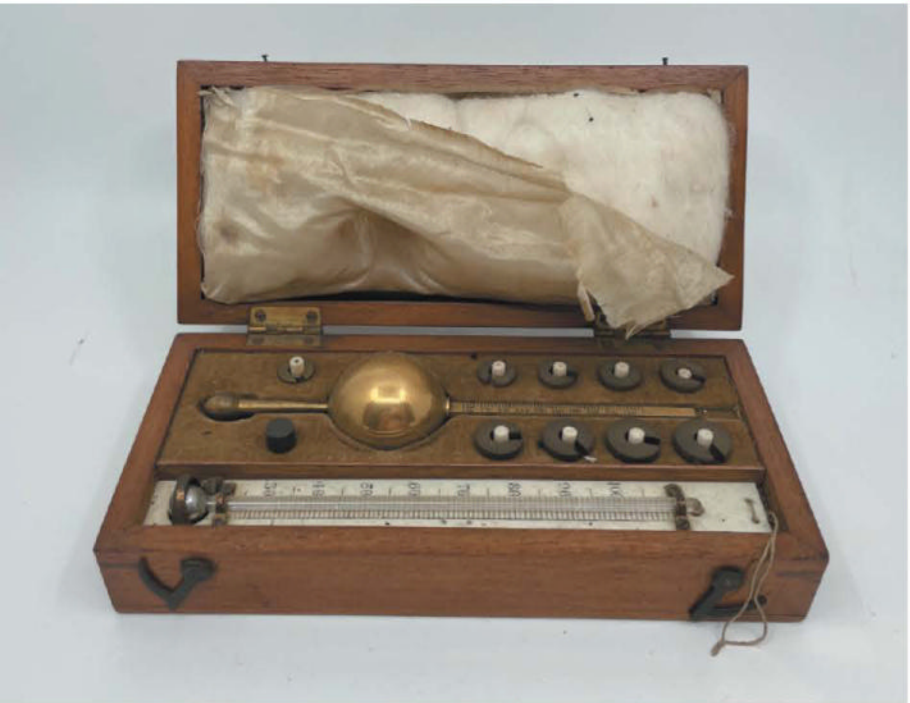
The museum draws on its comprehensive collection of fifteen hundred cocktail-related objects and documents to trace the history of this American contribution to the culinary arts.

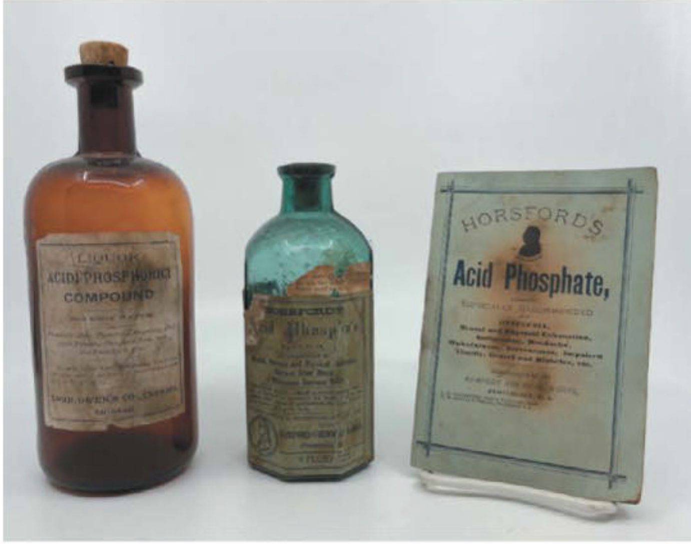
The Shed BBQ and Blues Joint in Ocean Springs, Mississippi, went from local favorite to regional icon when it began to bottle and ship its sauces. Accolades line the walls of the SOFAB exhibit. Commercial batches were made in the big steel kettle.

Gifts from the family of fast-food entrepreneur Al Copeland include early signage and other memorabilia connected with the Popeyes chicken chain.

"We take a broad view of subjects that are fun and universal: home cooking, restaurant dining, debates about recipes, and learning to like the same drinks your great-grandparents enjoyed during Prohibition," Rosen says. "For a lot of visitors we're a nostalgia machine—a place to learn about the origin of the fried pickle, or to see signs for restaurants and stores that once dotted the landscape. And, with two working kitchens, we offer cooking demonstrations and classes to daytime visitors and for private events. We're a place to meet other food lovers and to trade stories."







This 1875 Sikes Hydrometer was a common tool before the appearance of branded and bottled liquor. Such equipment was used by distillers, bar owners, and government agents to make sure barrel liquor was the correct proof.

Imported from Britain, this locking, 1790s silver tantalus was used to keep liquor secure in three matching crystal decanters.

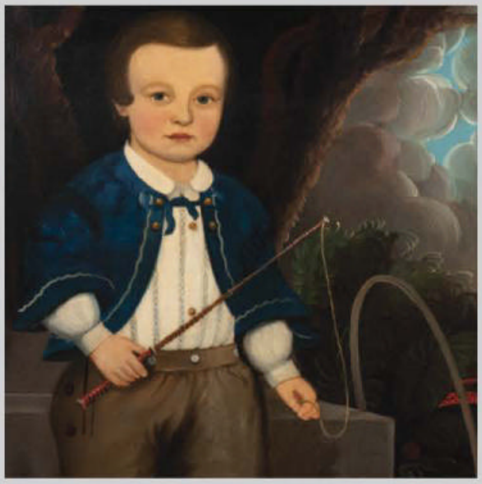
Developed as a tonic and a beverage additive, acid phosphate was used to give a dry mouthfeel to drinks in the antebellum period.

Most objects in the collection have come as gifts, Rosen says, pointing to a comprehensive display of cocktail items—from nineteenth-century bottles and bar tools to tiki bar doodads from the mid-twentieth century. Much of it had been assembled in New York, by service industry pros who helped spark a revival of a taste for cocktails in the 1980s. The collection holds many surprises, including one of the Kentucky bourbon barrels that were regularly repurposed by the makers of Tabasco; a set of carafes for serving barrel bourbon in antebellum taverns; shelves ranked with many of the first branded whiskey bottles; and a useful book titled *Famous New Orleans Drinks—And How to Mix 'Em*.

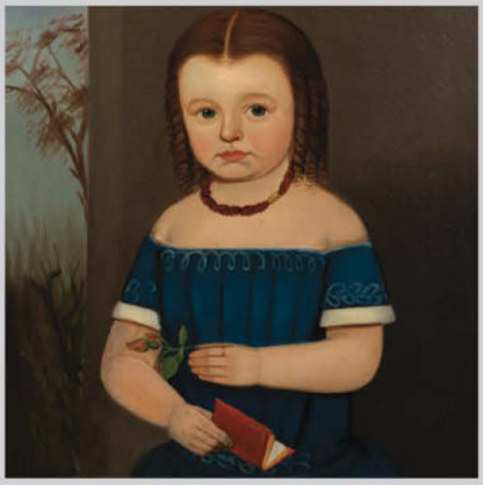
Another collector, Raymond Bordelon, helped flesh out SOFAB's cocktail display by donating his trove of absinthe-related objects. *La Galerie de l'Absinthe* is a museum-within-the-museum, displaying specialty glasses, bar-top fountains, bottles, and a remarkable array of spoons used for the ritual preparation of a drink that nineteenth-century artists and demimonde figures once celebrated as "the green fairy."

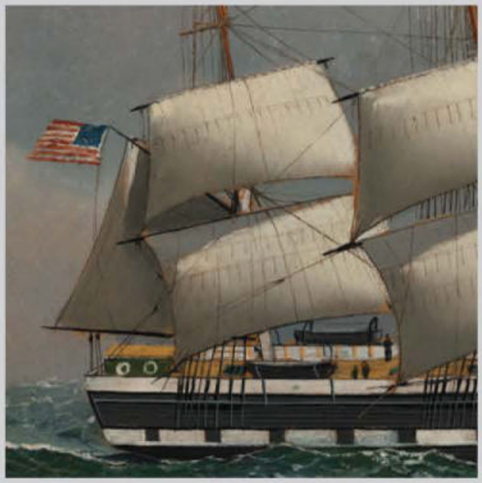
Americana

June 15-17, 2023

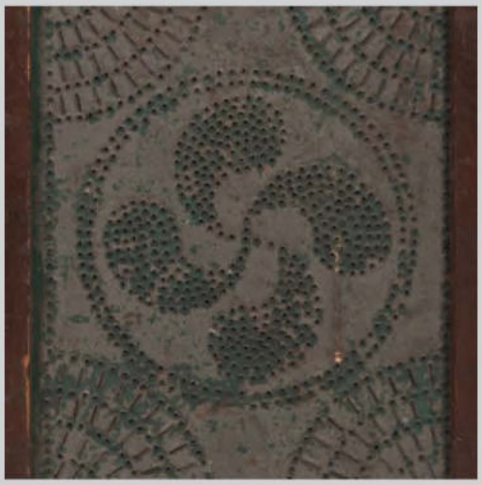


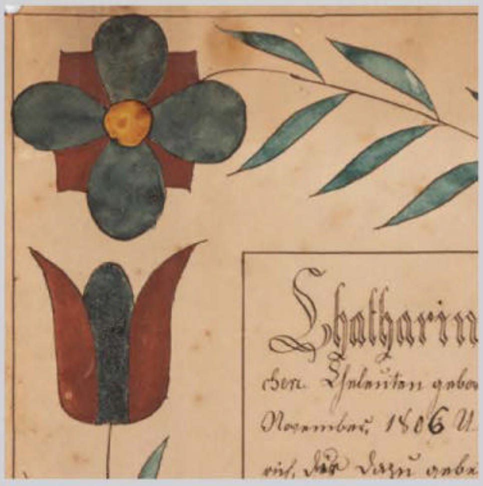
Hancock for Ever!





The
AFRO
8:30AM-5:00PM
DAILY





Jeffrey S. Evans & Assoc.

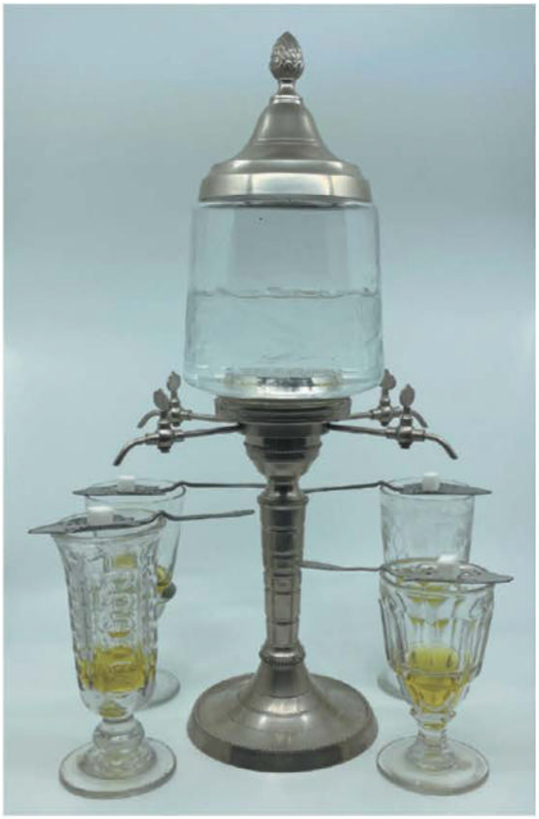
Visit us and bid at
jeffreysevans.com

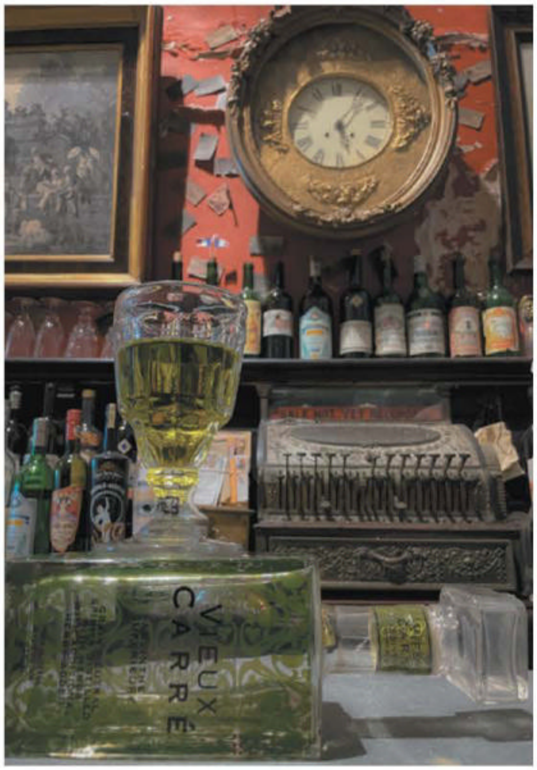
Specialists in Southern decorative arts, Americana, folk art, 18th to 20th c. glass and ceramics, and fine antiques of all types. Conducting monthly catalogued auctions as well as providing appraisal and museum services.

Always accepting quality consignments.
Please contact Janice Hannah at (540) 434-3939, ext. 102
or consign@jeffreysevans.com to request a free evaluation of your property.

2177 Green Valley Lane | Mt. Crawford, VA 22841 | VAF #782
540.434.3939 | jeffreysevans.com | info@ jeffreysevans.com

Jeffrey S. Evans LIVE





A silver and bone toddy ladle from the Georgian period appears in the museum's cocktail display.

Many absinthe fountains were imported from France in the late nineteenth century. Bartenders would pour absinthe into the measured reservoir of specialty glasses, then slowly drip water over rock sugar to make the cloudy green cocktail.

***La Galerie de l'Absinthe* at SOFAB centers on a reproduction of Bourbon Street's Old Absinthe House bar about 1895.**

When SOFAB moved into its current facility in 2014, it was able to accept larger artifacts. Rosen recalled a day when he got a hurried phone call from one of the proprietors of Commander's Palace, a fabled restaurant in the nearby Garden District: "They were bringing a crane and crew to the restaurant, to replace the outdoor electric sign with a new LED reproduction. We were offered the old sign if we could come over the next day. If not, it would go to a restaurant regular. We drove over with a pickup truck and grabbed it."

SOFAB doesn't just save objects from the past, however. The museum also puts them to work. Visitors can buy a drink while standing at the biggest object in the collection: a Brunswick bar—one of the several mammoth, mirrored, architecturally extravagant bar models built in the nineteenth century by an Iowa firm that also specialized in pool tables. Crafted from mahogany with decorative ivory pillars and transported from the Midwest to New Orleans in 175 pieces, the bar was a centerpiece at Bruning's, a restaurant that opened in 1859 on the shores of Lake Pontchartrain. When the restaurant's original building was wrecked by a 1998 hurricane, the bar went into temporary storage. Eventually, it ended up at SOFAB after Hurricane Katrina permanently shuttered the business.

"There's a lot of history in this bar—and it's fun to discuss it over a drink," Rosen says. "That's why our museum bartenders set up in the morning, when we open, and stick around for patrons until closing time. Isn't that what you expect from a culinary museum in New Orleans?"

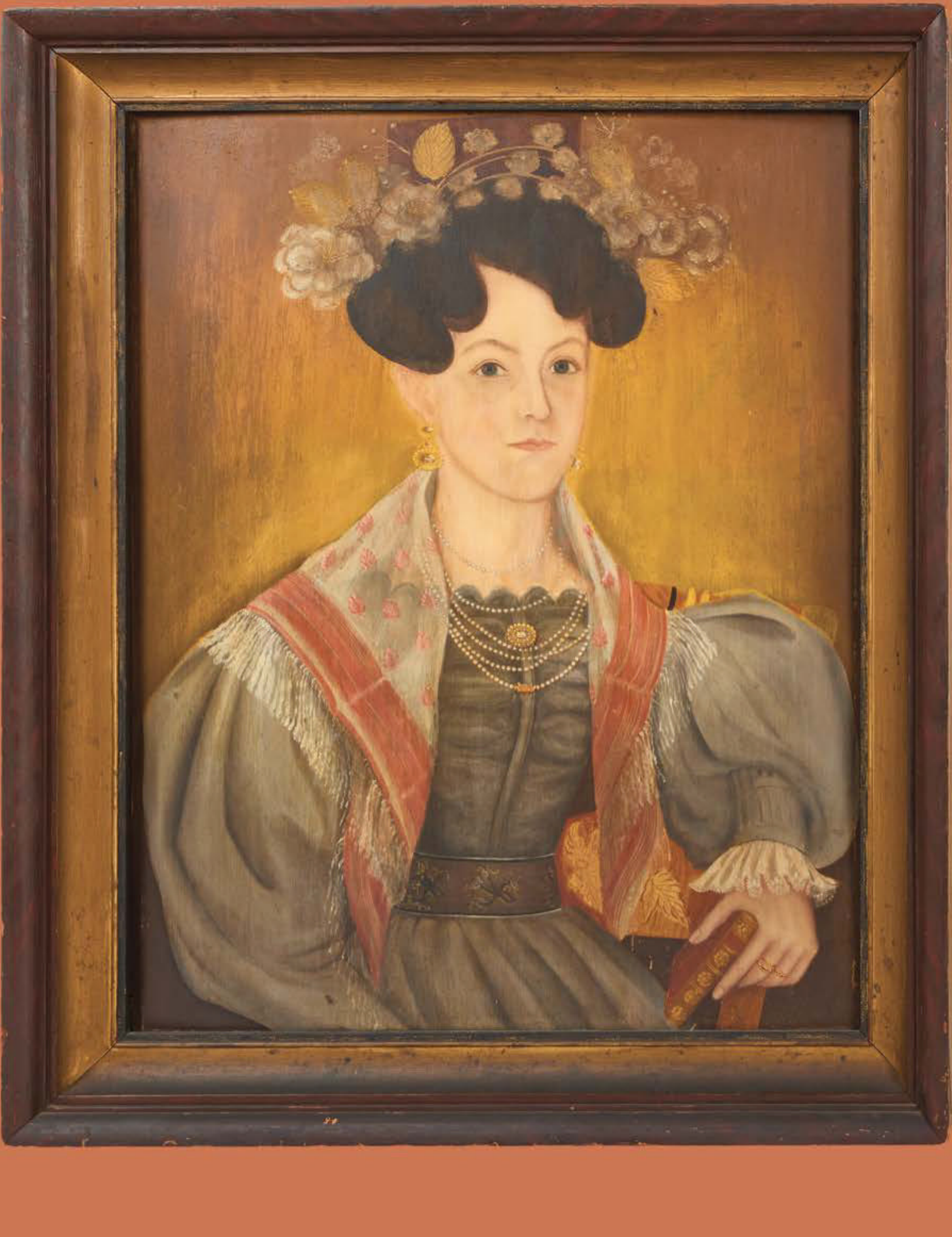
New Orleans journalist **CHRIS WADDINGTON** *is a regular contributor to* The Magazine *ANTIQUES and other national publications. His many awards include two National Endowment for the Arts fellowships for critical writing.*

NEW ENGLAND
AUCTIONS
FRED GIAMPIETRO

THE AMERICANA COLLLECTION OF

Janice & Bernard Phaneuf

JUNE 21, 2023 10AM EST



14 Business Park Drive, Suite 5, Branford, CT 06405 475-234-5120 NEAUCTION.COM

Alimentary Athenaeums

A SAMPLER OF CULINARY MUSEUMS AROUND THE WORLD, WHERE FOOD IS EXPLORED AS CULTURAL TRADITION, AS INDUSTRY, AND EVEN AS ART

Toruń Gingerbread Museum

(Muzeum Toruńskiego Piernika)
Toruń, Poland

Gingerbread made in the medieval city of Toruń in north-central Poland is considered by many cookie connoisseurs to be the best on the Continent. The Toruń Gingerbread Museum sits inside a nineteenth-century baked goods factory and is run in cooperation with the confectionary firm Kopernik, whose name honors Toruń's most famous native son, sixteenth-century polymath Nicolaus Copernicus, who first described the heliocentric solar system. Exhibits take visitors through multiple eras in Toruń gingerbread history, and through the gingerbread making process. (Fun fact: some Polish gingerbread has no ginger in it; the spicy snap comes from black pepper.) Artifacts on view include a 1960s industrial bakery oven, a Communist-era Żuk delivery van, and a large collection of beautiful, intricately carved wooden gingerbread molds. Guests so moved can join a baking workshop and make some gingerbread themselves. (muzeum.torun.pl/muzeum-torunskiego-piernika)

The Butter Museum

Cork, Ireland

Since the 1700s, butter has been one of Ireland's most important export products, and anyone who has tasted a pat of Kerrygold butter will understand why. The Butter Museum in Ireland's second largest city details the "commercial, social, and domestic life of Ireland" through dairy-related objects and exhibits. The museum is housed in the former Cork Butter Exchange, which opened in 1770 and closed for business in 1924, and was the place where farmers brought butter to be weighed and tested for quality before sale. Visitors can chart the course of the "butter roads" along which it traveled to market, try their hand at churning, enjoy the wonderful graphic designs on the museum's collection of twentieth-century butter wrappers, and observe a variety of dairy-related artifacts. The most curious of these is a keg (hand-hewn from a single log) of thousand-year-old "bog butter"—a relic of the days when prehistoric Celts buried casks of butter in cool peat bogs, likely as a rudimentary form of refrigeration. (thebuttermuseum.com)

Moroccan Culinary Arts Museum

(Musée d'art culinaire Marocain)
Marrakesh, Morocco

Amidst the frenetic pace of downtown Marrakesh sits the Moroccan Culinary Arts Museum, located in a *riad*—an eighteenth-century palace—bedecked with zellige tiles and ornate fountains. This beautiful site is a learning center that celebrates Moroccan food, a cuisine developed from Arabic, Berber, Mediterranean, and Jewish influences.

Guests walk through exhibitions focused on traditional Moroccan dishes, such as pastillas, couscous, and mint tea, and displays of artisan-crafted table settings. They can see and learn about the importance of preservation jars and antique cookware, such as the famed conical-shaped tagine that has become a symbol of Moroccan cuisine. Visitors can also participate in cooking demonstrations and classes led by a *dada*, a teacher the museum describes as a "traditional Moroccan cook" who acts as a "guardian of our culinary traditions." (moroccancam.com)

SOLOHEAD
IRISH CREAMERY BUTTER
Ghee

By Sierra Holt

Tteok Museum

Seoul, South Korea

Through the Korean diaspora, dishes such as bibimbap mixed rice, fermented kimchi, and tteok, a steamed rice cake, have become culinary favorites around the world. The latter is often eaten as a shared dessert and has been a part of Korean foodways for centuries. This small cake is so culturally significant that it has its own museum, located a short walk from the fifteenth-century Changgyeonggung Palace. There, by highlighting traditional cooking techniques, the museum hopes to create a space where Koreans "can feel the life and breath" of their ancestors.

On display in six themed exhibitions are items traditionally used in crafting and serving tteok, including shiru steamers, brass serving bowls, and a collection of hangari pots used for fermentation. Utensils and cookware are staged in ways that visitors feel they have wandered into a traditional Korean kitchen, or onto a jangdokdae (patio) used to store food. When finished with the tour, guests also have the opportunity to make their own tteok and get a taste of this small dish with a big history. (tkmuseum.or.kr)

Pasta Museum

(Museo della Pasta)
Collecchio, Italy

Within the courtyard of a medieval farming complex in Collecchio, Italy, sits a museum that celebrates what is perhaps the heart of Italian cuisine: pasta. The Pasta Museum is an education center created by the Food Museums of the Parma—a group of seven associated museums dedicated to Italian culinary staples ranging from salami to porcini mushrooms—that collects and shares knowledge on the history and cultural significance of the noodle. A vast collection of artifacts from pasta factories and shops have found a new life in curated exhibits that, according to the museum, tell the story of pasta from "the raw material, the grain of wheat, [to] its transformation in the tradition of home cooking through to industrial production." No item is too small or big: the museum showcases grand machinery like a Palmenti grain mill as well as a dainty handheld *tagliapasta* used to cut fresh noodles. Within the displays are copies of historic paintings that make reference to, or feature, pasta. (pasta.museidelcibo.it)

House of Peruvian Gastronomy

(Casa de la Gastronomia Peruana)
Lima, Peru

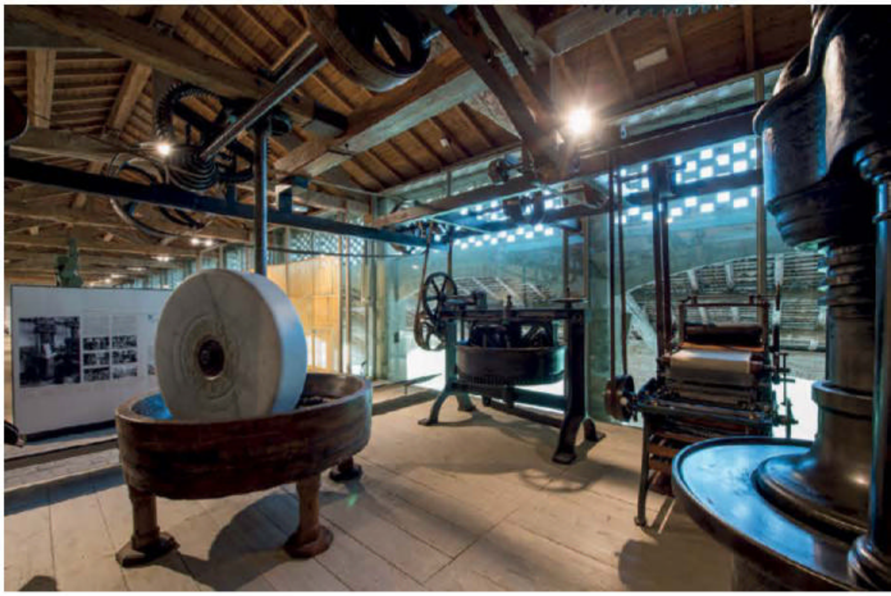
Just as a cultural tour of Peru that will take you from the Incan citadel Machu Picchu to historic and contemporary art from the world over at the Museo del Arte de Lima, Peruvian food is a fusion of the ancient, modern, and global. One Peruvian dish can include Quechan grains, Spanish-derived meats, and East Asian flavorings and be prepared using African cooking methods. This intermixing of culture with history through food is the focus of the House of Peruvian Gastronomy, a museum dedicated to documenting Peruvian cuisine and culinary traditions, with a mission to strengthen the country's food culture and gastronomic tourism for "the benefit of farmers, producers, entrepreneurs, innovators, and vulnerable populations."

Katarzynka mould and leaf-shaped gingerbread, Toruń Gingerbread Museum, Toruń, Poland. ***Photograph by Krzysztof Deczyński.***

Pile of Irish-made butter sticks at the Butter Museum, Cork, Ireland. ***Photograph by Roland Paschhoff.***

Tteok Museum exterior, Seoul, South Korea. ***Photograph by LittleT889 on Wikimedia Commons.***

Muller mixer, conical roller kneader, and mechanical shearing-folding pasta machine at the Pasta Museum, Collecchio, Italy. ***Photograph by L. Rossi.***



The museum's permanent collection is divided into eras of Peruvian history, beginning with pre-Columbian civilization and continuing to Spanish colonization and post-Independence. Exhibited are cookware and dining artifacts, ranging in size from small guinea pig–shaped drinking vessels to large *piscos* used to ferment grapes into brandy, in displays that transport guests to Peruvian markets and town squares. At the end of the tour, visitors are greeted with six table settings designed to represent periods of Peruvian history. Behind the display is a wall-to-wall image of diners staring back at the visitors, who look as if they are waiting for you to join them for a meal. (museos.cultura.pe)

Visitors at the permanent exhibition *Dinner is Served!* at La Cité du Vin, Bordeaux, France. *Photograph by Anaka.*

Bread Museum

(Museu do Pão)
Seia, Portugal

In Portugal bread seemingly comes in an almost endless variety: from crustless *broa de avintes*, and the cross-scored *pão de trigo em padas*, to the sweet potato flatbread *bolo do caco*, and so much more. Thus, naturally, the country is home to the Bread Museum, which stands near the Serra da Estrela hills in the northwestern town of Seia, a three-hour drive from Lisbon. Inside are more than five hundred objects used in or by bakeries, like a bicycle equipped with huge woven panniers for delivering bread, as well as artworks that depict bread in a variety of forms. Exhibitions utilize historical items to document the relationship between bread and Portuguese culture by exploring topics like labor, religion, and politics. Also housed in the museum is a restaurant that serves traditional Portuguese cuisine and, of course, lots of *pão*. (museudopao.pt)

MUSEU DO PÃO

Bread Museum exterior, Seia, Portugal. *Photograph by VDT2021 on Wikimedia Commons.*

La Cité du Vin

Bordeaux, France

The name of the museum La Cité du Vin suggests a city made from wine, and, in a way, that's correct: its XTU Architects-designed building rises 180 feet high in a shape inspired by "gnarled vine stock, wine swirling in a glass, eddies on the [River] Garonne." Cité du Vin's mission is to educate the public "on the cultural and intellectual dimension of wine," and where else would it be located but Bordeaux, France, a UNESCO World Heritage site known as the wine capital of the world?

Perhaps surprisingly, rather than engage in regional wine chauvinism, the museum examines vinicultures from the world over. Inside visitors find immersive mixed-medium exhibitions exploring wine's history, geography, and cultural influence. In the permanent collections, guests can walk among artifacts and art that illustrate the making of wine in early civilizations, and try out aroma stations to compare the "nose" of different wine varietals. When guests want to have the full, in-the-mouth wine experience, they can enjoy a glass in the building's panoramic eighth-floor tasting room, which provides a stunning view of the actual city of wine. (laciteduvin.com/en)

European Asparagus Museum

(Europäisches Spargelmuseum)
Schrobenhausen, Germany

Thanks to the country's abundance of potatoes and wheat, German cuisine is well known for its almost never-ending list of starch-heavy dishes and for beer-drinking during Oktoberfest. There is another crop in Germany that has similar iconic status but provides a lighter bite than its hefty peers: asparagus. The stalk veggie is so intertwined with German culture that in the town of Schrobenhausen, epicenter of the vegetable's growing area in Bavaria, stands the European Asparagus Museum, an institution that "shows everything to do with asparagus: history, botany, cultivation, art and curiosities."

Exhibits are divided between three floors of a former prison that dates to the fifteenth century. Showcased are agricultural tools used in cultivating asparagus and a 1664 edition of the *New Complete Herbal Book* by Jacob Tabernaemontanus, which explains the medicinal value of asparagus, asparagus-infused water, and even wine made from asparagus. The decorative arts collection includes crockery with asparagus motifs designed by art nouveau great Emile Gallé and asparagus tongs created by Carl Peter Fabergé in 1890 that were once owned by the famed Russian dancer Anna Pavlova. Although a plate of asparagus can only be enjoyed outside the galleries, an array of porcelain-lidded boxes in the veggie's distinctive spear shape, including examples by Meissen and Sceaux, provides a feast for viewers' eyes. (schrobenhausen.de)

Featured Selections:
Antique Platinum, Diamond, and Ruby Ring and Bracelet

The Signature Summer Auction
Saturday, June 10, 9AM

Leland Little
NCFL#7452

LelandLittle.com
919.644.1243
Hillsborough, NC

Ars Gratia Libris

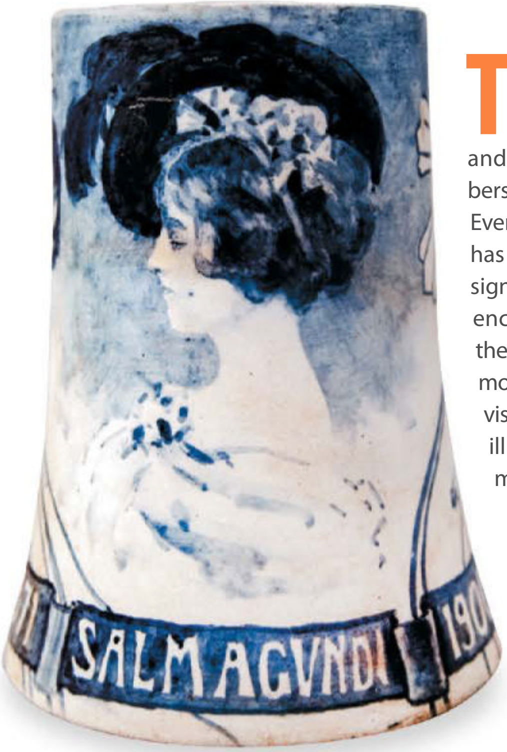
THE ARTIST-DECORATED MUGS OF THE SALMAGUNDI CLUB LIBRARY

Twenty years after a group of artists established the Salmagundi Club in 1871 as a place to sketch and socialize together, the members inaugurated the club's library. Ever since, the Salmagundi Library has been a prized resource and a signature part of the club experience. For early artist-members in the nineteenth century, the library most essentially provided important visual references for the making of illustrations for pre-photography magazines and newspapers.

During the twentieth century, the Salmagundi Library expanded its mission, hosting educational lectures, dinners, auctions, and other events that brought together membership and local community within its intimate confines. The Salmagundi Library was started with a nucleus of books contributed by members, including a donation of books from John La Farge's estate. The collection today contains approximately fifty-eight hundred volumes, most of them dating from before 1923. These continue to be a valued source of images that are now in the public domain. The bulk of the library books dating from the 1880s to the 1910s are printed on acidic paper, which unfortunately renders them quite fragile.

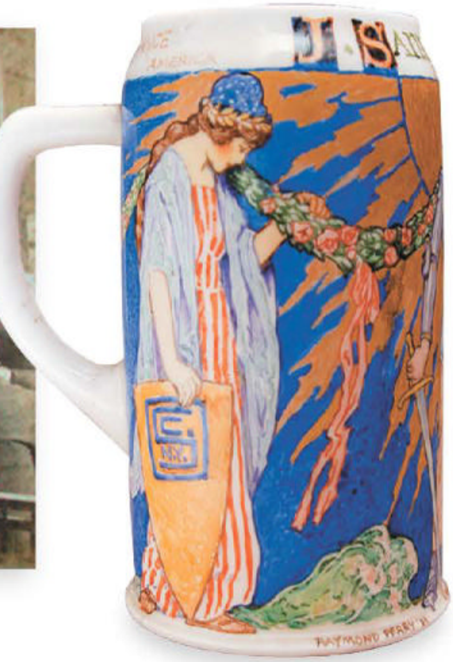
Long before paper conservation issues were a concern, the Salmagundi Library found itself in need of resources for its maintenance. In 1899 William H. Shelton (1840–1932), the club's librarian, instituted an unusual fundraising scheme that would become the custom of the club: to sell twenty-four ceramic mugs decorated by artist-members at auction each year. The earliest decorated mugs—which are not considered steins as they do not have a cover—featured imagery painted in Delft blue; colored compositions came later. Each mug was signed by the artist, numbered, and registered in the library, prior to an auction sale held in conjunction with an annual dinner. Every mug is one-of-a-kind.

The group of twenty-four fine artists who were given the honor of creating the ceramic mugs for the inaugural 1899 sale were F. McIntosh Arnold, William Verplank Birney, Carle Blenner, George Elmer Browne, E. Irving Couse, Louis Paul Dessar, William H. Drake, William Crothers Fitler, Leigh Hunt, Henry

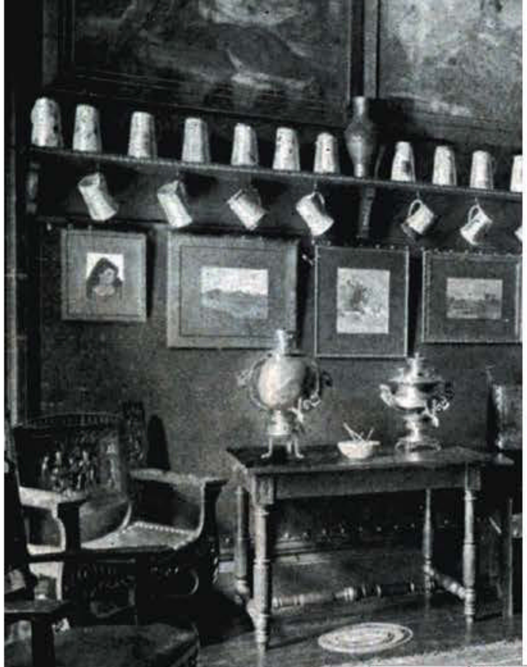


Mug decorated by George Elmer Browne (1871–1946) in Delft blue glaze, 1900. All the mugs illustrated are earthenware, glazed by members of the Salmagundi and Tile Clubs, and measure 6 inches tall. *All photographs courtesy of the Salmagundi Club, New York.*

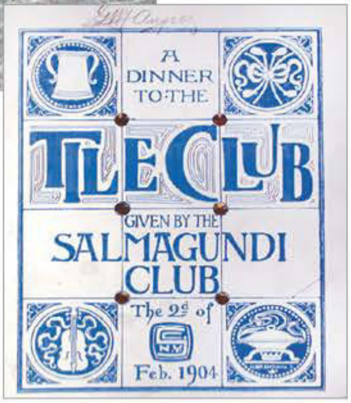
Members of the Salmagundi Club and the Tile Club painting mugs and tiles. Often the two clubs met together, such as here at Napoleon Sarony's photographic studio on 14th Street, in a photograph of c. 1894.



Mug glazed by Raymond K. Perry (1876–1960), 1923.



By Alexander Katlan and William Eric Indursky



A
DINNER
TO THE
TILE CLUB
GIVEN BY THE
SALMAGUNDI
CLUB
The 2d of
Feb. 1904

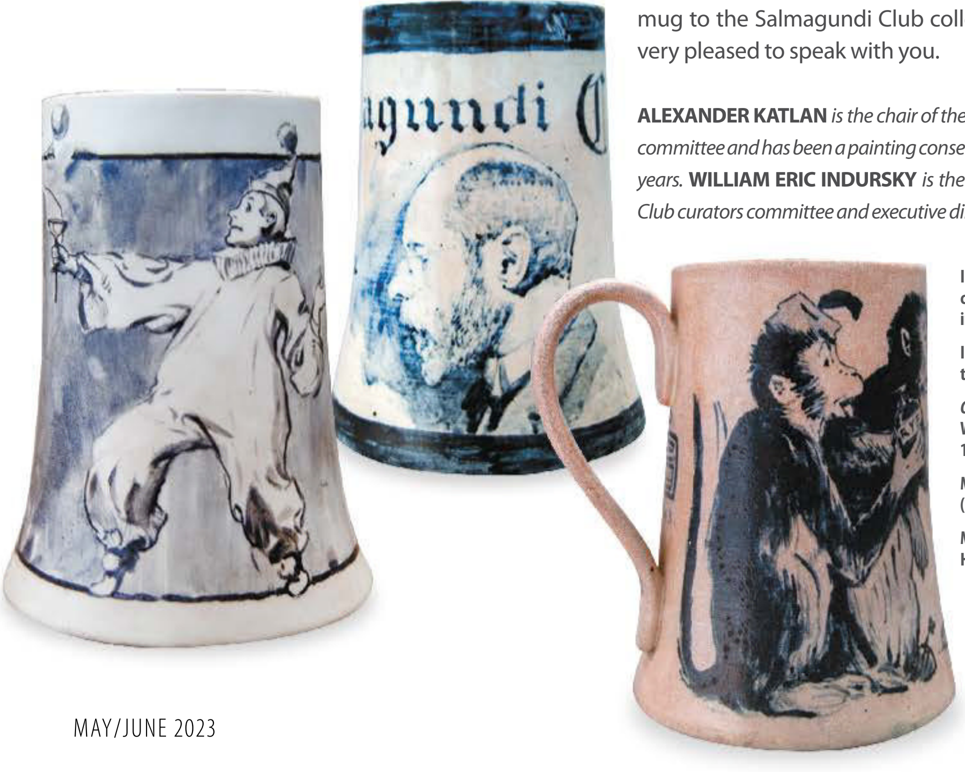
Mayer, Robert C. Minor, William C. Ostrander, William S. Robinson, Mathias Schlesinger, William Henry Shelton, Walter Shirlaw, Roswell M. Shurtleff, Thomas A. Sindelar, DeCost Smith, Walter Granville-Smith, George L. Taylor, Charles Volkmar, Edward E. Winchell, and William J. Whittemore.

Many Salmagundi Club members were also members of the Tile Club—a nineteenth-century New York artists association dedicated to the decorative arts—and often the painting of tiles and ceramic mugs were done in conjunction by the two clubs. The final members' dinner of the Tile Club was held at the Salmagundi Club on February 2, 1904, and the signed menu is still in the Salmagundi Club's collection.

Salmagundi artist-member Charles Volkmar ran a ceramics factory and produced the mugs for the club until his death in 1914, after which they were provided by the Lenox Pottery. Artist-members carried on the practice of decorating mugs until 1924, with some six hundred produced in total. Over the years, some of the mugs have been bought back by members and donated to the club to preserve these important artifacts of its history. The club currently owns approximately one hundred examples.

Today Salmagundi library mugs can sometimes be found for sale in public auctions, where they fetch prices ranging from approximately $500 to $5,000. For example, a mug decorated by artist William Herbert Dunton with a depiction of a cowboy riding a bucking bronco recently sold at a Maryland auction house for $1,000. Of course, the art-historical significance of the mugs far outweighs their monetary value. If you would like to donate an artist-decorated mug to the Salmagundi Club collection, we would be very pleased to speak with you.

ALEXANDER KATLAN *is the chair of the Salmagundi Club library committee and has been a painting conservator for more than forty years.* **WILLIAM ERIC INDURSKY** *is the chair of the Salmagundi Club curators committee and executive director of the club.*



Interior of the first Salmagundi clubhouse at 14 West 12th Street, in a photograph of c. 1896–1917.

Invitation to the final dinner of the Tile Club, February 2, 1904.

***Clown and Dogs* mug glazed by Walter Granville-Smith (1870–1938), 1910.**

Mug glazed by George M. Reeves (1864–1930), 1903.

Mug glazed by William Edward Harrison Drake (1890–1967), 1899.

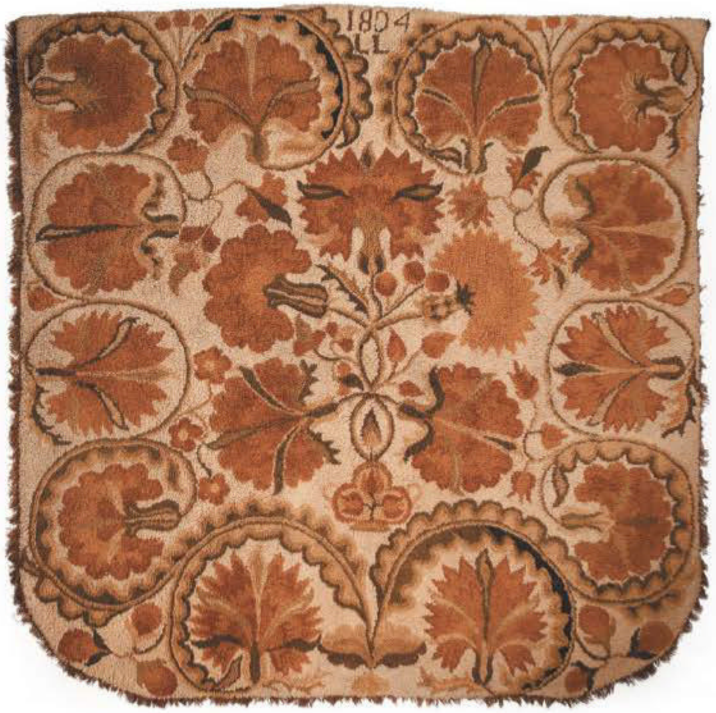
Second Time Around

WHY SOME ANTIQUES AND ART DEALERS LOVE IT WHEN WORKS THEY SOLD ONCE BEFORE RETURN TO THEIR GALLERIES

Some time ago, Carey Vose, director of the esteemed Boston art gallery that bears her family's name, got a phone call from a woman in Alpharetta, Georgia. The woman had inherited a painting, was going to put it up for auction, but she had noticed an old Vose Galleries label on the back and wondered if Carey Vose might have any information about the artwork. It turned out to be An Instrument of Many Strings, *an 1897 oil on canvas by Mary Lizzie Macomber, an artist whose career had been championed by Carey's great-grandfather, Robert C. Vose, at the turn of the twentieth century. Carey suggested that the woman consign the painting for sale through Vose. The woman said she'd think about it. "Those were a nervous few days," says Vose.*

"We found it in Bucks County early on in our career: a little early nineteenth-century standing cupboard with glorious azure paint and a scallop detail at the base," says Patrick Bell, co-owner with Edwin Hild of Olde Hope Antiques, a gallery that specializes in folk art and has locations in Pennsylvania and New York. "It was perfect. We'd never seen anything like it." Bell has now been involved in the sale of that cupboard four times—and would gladly make it five.

Over the course of more than thirty years, banking executive Frederick Copeland and his wife, Susan, built a large and important collection of early American furniture and decorative arts for their Connecticut home. A majority of the works had come from Nathan Liverant and Son, an antiques shop in the town of Colchester founded in 1920, where they share the Copelands' special admiration for the work of the early craftsmen of Connecticut and New England. Before Rick passed away in 2022 following an illness, he told his children to entrust Arthur Liverant with the disposition of the collection. "We were honored and very pleased to help," Liverant says.



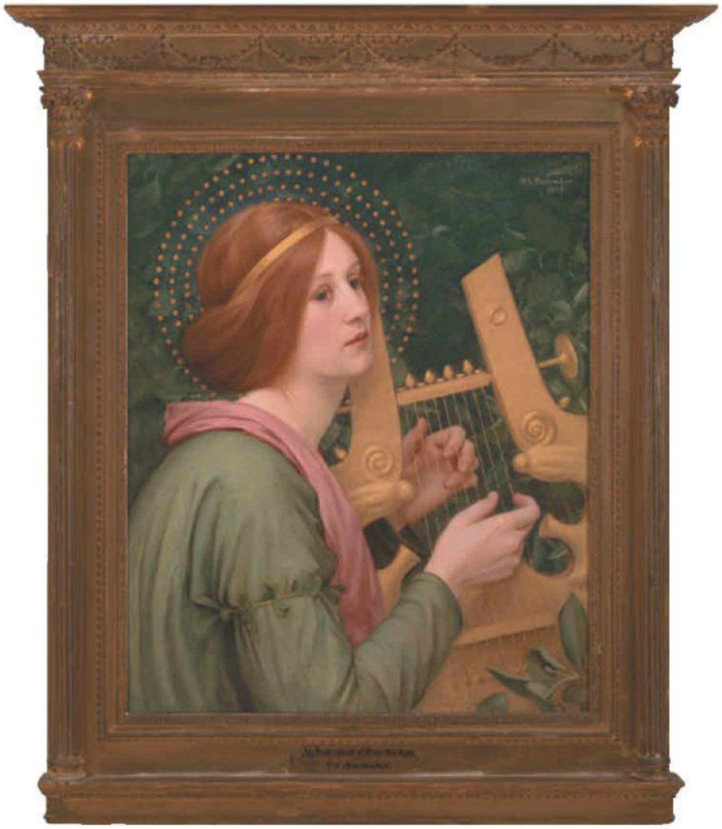
An early nineteenth-century bed rug from the collection of Frederick and Susan Copeland. The antiques shop Nathan Liverant and Son purchased it from a direct descendant of the maker, Lucy Williams Lathrop of Lebanon, Connecticut, then sold it to the Copelands, and now will have it on offer again. *Photograph courtesy of Nathan Liverant and Son, Colchester, Connecticut.*

By Gregory Cerio

Most of us think of the transactional economy working this way: a merchant has an item in stock; you exchange payment for that item and take it home. End of story. The merchant does not want that item back any more than you want to give it back.

But certain dealers in antiques and fine art have a different relationship with the works they sell, a kind of intimacy, as if the thing were a member of the family. They want to see them go to a good home. They want them to be well cared for and appreciated. And they are happy to see them again.

That attitude isn't sentimentality; it's informed by sound business reasoning. Having handled a piece before is a competitive edge, says Frank Levy of New York's Levy Galleries, whose family has been in the antiques trade since 1901. If a collector is thinking about selling a piece and wants to find out quietly how the market might receive it, "I have information that auction houses and other dealers don't have," he explains. "That's a huge advantage."

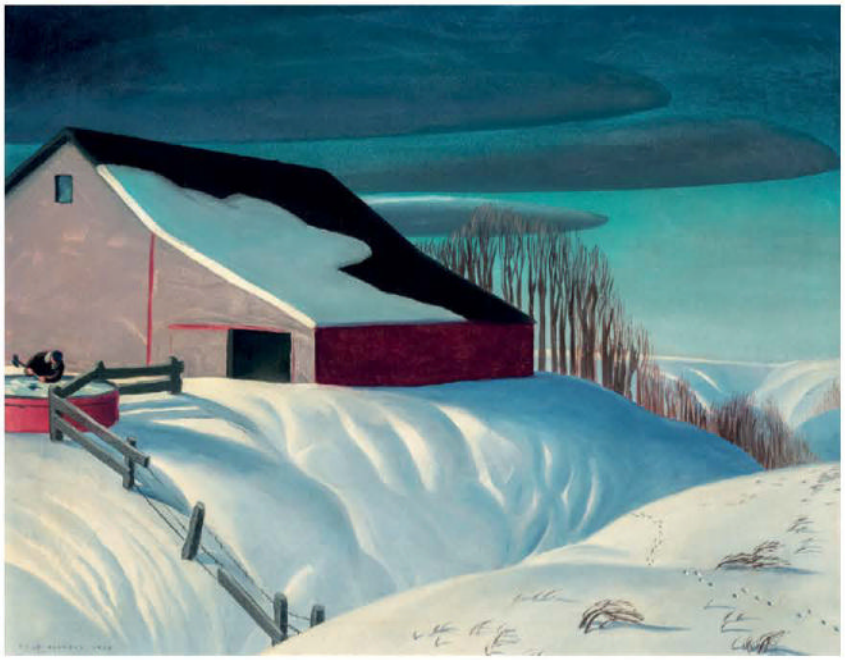


An Instrument of Many Strings by Mary Lizzie Macomber (1861–1961), 1897. *Delaware Art Museum, Wilmington, F. V. du Pont Acquisition Fund.*

Olde Hope Antiques has been involved with the sale of this early nineteenth-century blue standing cupboard from Pennsylvania into four different collections. *Photograph courtesy of Olde Hope Antiques, New Hope, Pennsylvania, and New York.*

A willingness to have works return is also a mark of a shop's integrity. "We always tell people that we stand behind our things and we're happy to have them back. We're not selling used cars," Liverant says. "If your time with a piece is over, we'll welcome it here." That a piece was sold from his shop years before, he adds, is in and of itself a mark of its worthiness: "I cherish receiving things that my grandfather or my father might have sold—that's a real attribute."

A gallery of long-standing might have had a special relationship with an artist, and not only knows the market for their work but has an interest in seeing it sell well. The woman from Alpharetta did accept Carey Vose's offer, and the gallery sold the Macomber painting to the Delaware Art Museum, which has a notable collection of the work of the English Pre-Raphaelites, who strongly influenced Macomber. Who knows where the painting would have gone if sold by a Georgia auction house? "We built the market for that artist and it would have been a shame for anyone else to handle that sale," Vose says. "When you help



Chopping Ice from the Water Trough by Dale Nichols (1904–1995), 1935. D. Wigmore Fine Art sold this painting to a collector in the 1990s and was recently happy to have it come back to the gallery. *Photograph courtesy of D. Wigmore Fine Art, New York.*

build a collection you want it treated right. Nothing is more heartbreaking than when heirs don't take care of deaccessioning a collection properly. We can typically make them many times more than what they'll make at auction."

Being open to taking an artwork back—or, at least, helping to find the right place to handle it—is also good customer service. "Yesterday, I was helping the trustee for an estate—our gallery will get one painting and we discussed which regional auction house was best for the other items. It was easy information for me to share, and I could hear the relief in her voice as we went over the next steps," says Emily Lenz, gallery director at D. Wigmore Fine Art in New York.

"As dealers we take great care to help clients build quality collections, and we think of our clients as friends," Lenz adds. "When they need our advice or help buying or selling, we hope they'll contact us first. We're direct and realistic. We're active in the art market and know what works have a strong market and who the best seller might be for works out of fashion. Our gallery has relationships with many museums so we know where the art will be appreciated and we can recommend museums that would be receptive to a donation. We also know auction houses across the country and what they sell well. Each situation is unique."

But of course, emotion does play a role in the willingness to have a thing return to your shop. To the best dealers in antiques and fine art, the works they carry are not simply merchandise. "Maybe it's peculiar to folk art, but you develop a relationship to a piece; you feel close to it," says Bell. "You know when it leaves your hands that you've been part of its story, and that it's going to gather more stories. Yet when you see that thing you cared so much about come back to you again, you feel a sense of renewed connection—a sort of joy."

Frank Levy's family antiques firm first sold this c. 1750 Queen Anne block-front Boston secretary to a collector in 1946. He reacquired it from that estate and subsequently placed it in another collection. *Photograph courtesy of Levy Galleries, New York.*

Anniversary Fine Estates Auction

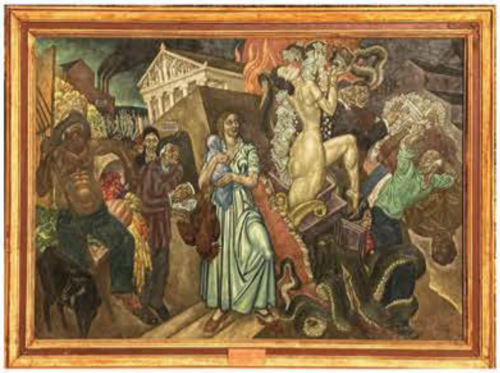
Tuesday, May 23rd • 1:00 PM

Schwenke
AUCTIONEERS

Our May 23rd Anniversary sale features the Estate of Muriel Gantz, Fairfield County, Connecticut, which comprises fine American furniture and decorative arts, fine art and English furniture and ceramics; a West Side NYC estate with interesting and eclectic European furnishings; and the estate paintings of Eugene F. Savage, noted American muralist who lived the later part of his life in Woodbury, Connecticut. The Savage estate collection comprises over 45 individual artworks fresh to the market directly from a descendant of the artist. The sale will also include property from multiple other estates and collections from Connecticut and New York.

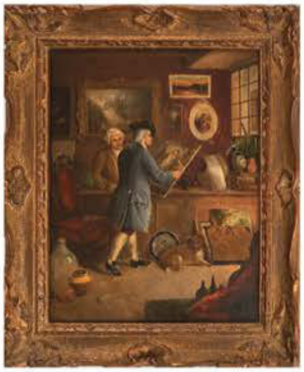
Muriel Gantz Estate Collection, Main Living Room

Fine NY Chippendale Carved Mahogany Game Table, circa 1770-80, Estate of Muriel Gantz


Eugene F. Savage, oil on canvas "Just And Unjust Taxes", study for court house mural, Covington, Indiana, Savage's birthplace March 29, 1883

Fine NY Classical Marble Top Pier Table, School of Duncan Phyfe, circa 1820-25, Property of a Connecticut Collector

Fine Queen Anne Carved Walnut Balloon Seat Side Chair, circa 1740-60, Estate of Muriel Gantz


Attr. Hubert von Herkomer (Br. 1849-1914), Genre Scene, Upper West Side NYC Estate

Rare Baltic Neoclassical Burl Walnut & Gilt Cabinet, circa 1825-30, Upper West Side NYC Estate

Fine Painted & Stenciled Bannister Back Arm Chair, 18th Century, Estate of Muriel Gantz

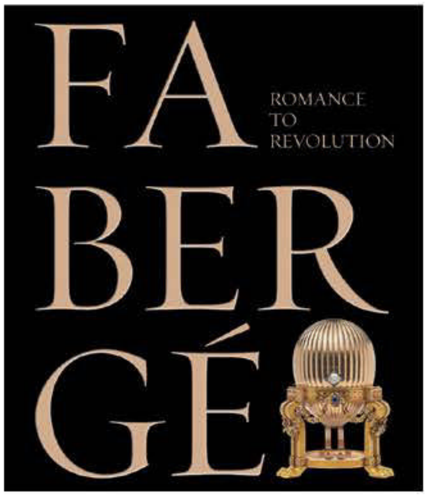
The sale will be broadcast on Live Auctioneers and Invaluable, with in-house absentee and phone bidding.

Schwenke Auctioneers & Appraisers **woodburyauction.com** 50 Main Street North, Woodbury, CT 06798 (203) 266-0323

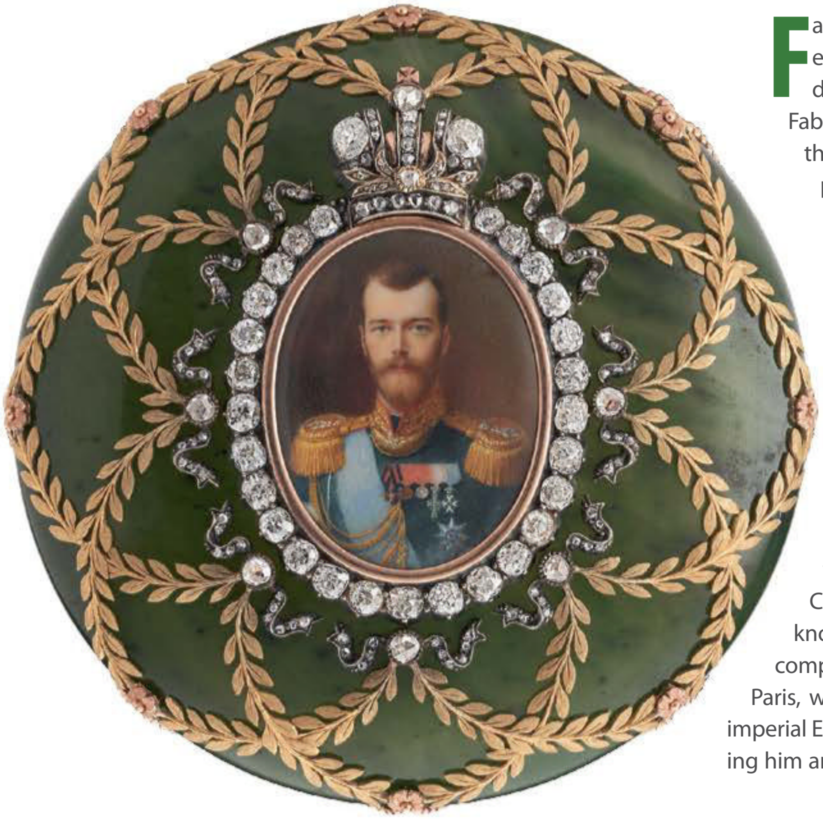
Library Gems

A ROUNDUP OF SOME NOTEWORTHY RECENT BOOKS ON JEWELERS AND THEIR JEWELRY

The best jewelry books aren't just costly catalogues or brand extensions; they earn their place on the home bookshelf because they enrich the taste and knowledge of the reader. Happily, a handful of recent jewelry books merit this distinction. The sumptuous *Fabergé: Romance to Revolution* is a scholarly focus on Fabergé's Russian roots and its operation in London, where its only Western European shop location served aristocratic swells in Edwardian England. The storied maison Cartier looks back to history, too, but it's not France that colors the pages of *Cartier and Islamic Art*, but rather the firm's immense debt to Middle Eastern art and culture. In *B is for Bulgari*, the Italian house forever associated with la dolce vita serves up a light look at its New York location, opened in 1971. Finally, contemporary jewelers show off the creative power of individual artistry in two monographs: *A Bit of Universe: The Jewelry of Luz Camino* and *Cora Sheibani: Jewels*. All are worthy contenders for the library of the jewelry maven.



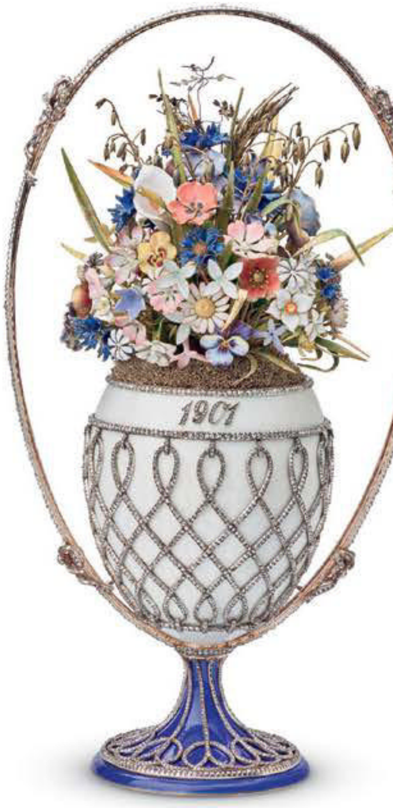
***Fabergé: Romance to Revolution*, ed. Kieran McCarthy and Hanne Faurby (London: Victoria and Albert Museum). 256 pp., color and b/w illus.**



Orlov-Davydov Imperial Presentation Snuffbox, made by Henrik Wigström and miniaturist Vasili Zuev for Fabergé, 1904. Nephrite, gold, and diamonds. Given by Emperor Nicholas II and Empress Alexandra Feodorovna to Count Anatalii Vladimirovich Orlov-Davydov, September 26, 1904. *Private collection; photograph courtesy of Wartski, London.*

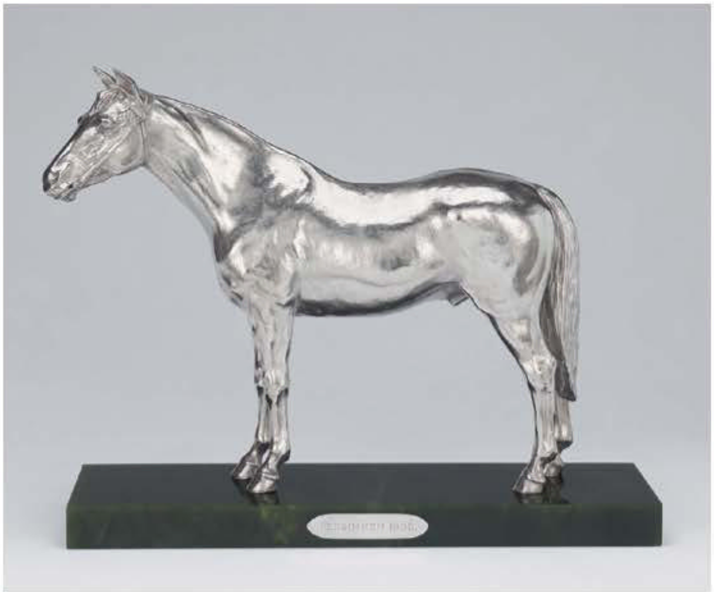
Fabergé. That one word evokes the very finest in jewelry: pedigree, incalculable artistry, dazzling invention, and exquisite beauty. If Fabergé always excelled at producing the finer things in life, it was well rewarded by its loyal patrons, which included various tiers of the Russian aristocracy (most notably tsars Alexander III and Nicholas II), English royals and the landed gentry of Edwardian society, and American robber barons and heiresses *en voyage* abroad. The citizenship of Fabergé admirers may have been international, yet they were otherwise part of a well-connected world where everybody knew one another. *Fabergé: Romance to Revolution,* edited by Kieran McCarthy and Hanne Faurby, deftly tells the story of the firm helmed by the singular genius of Peter Carl Fabergé. By 1900 he was the jeweler to know in Russia; that same year he exhibited his company's wares at the Exposition Universelle in Paris, where Western Europe and America saw his imperial Easter eggs and other magnificent works, giving him an expanded, international audience. Buoyed

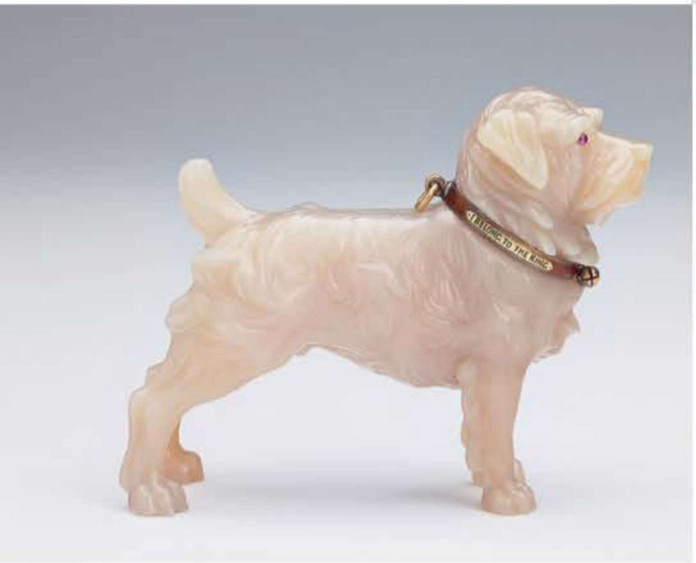
By Ruth Peltason



Basket of Wildflowers Egg by Fabergé, 1900–1901. Gold, silver, enamel, and diamonds. Presented by Emperor Nicholas II to Empress Alexandra Feodorovna, Easter 1901. ***Royal Collection, © H. M. Queen Elizabeth II 2021.***

by new acclaim, vaster horizons were contemplated, with London having the distinct advantage given the royal bloodlines shared by the Russians and the British, and England's international prowess. In 1903 the jeweler opened a shop in London, and soon was a new source (and the only one outside Russia) for the latest in bejeweled beauty. Gifts were never so grand. It was a time of heightened interest among well-heeled Londoners of all things Russian, dovetailing with a tour by the Ballets Russes, who opened at the Royal Opera House in 1911. As we learn in this striking publication, works made during the Edwardian era reflected the interests of the wealthy: their pets, horse racing, and their homes were replicated in Siberian hard stone, as tabletop silver sculpture, and on enameled boxes, gold cigarette cases, and highly ornamental picture frames. Finery and Fabergé became interchangeable.

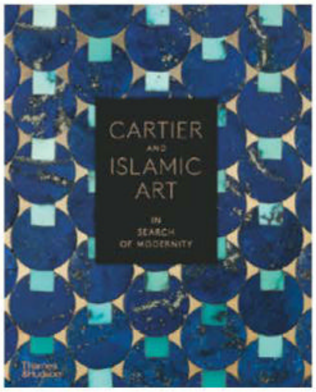




The story of Fabergé in London makes for fascinating reading, but equally captivating are essays about the materials, especially minerals native to Russia, the lapidary work (pigs, frogs, and rabbits among them), and of course the famed enameling process, including the bewitching guilloché technique, described in the book as appearing like "lustrous watered silk." Things came to an abrupt stop with the onset of World War I, and by 1917 the London branch was closed. But the luxury that defines Fabergé remains its greatest legacy, along with three exhibitions at the Victoria and Albert Museum in London, the latest in 2021–2022, for which this elegant book served as the catalogue.

Caesar **by Fabergé, 1910. Chalcedony, gold, enamel, and rubies. Purchased by the Hon. Mrs. Grenville and presented to King Edward VII's widow, Queen Alexandra.** ***Royal Collection, © H. M. Queen Elizabeth II 2021.***

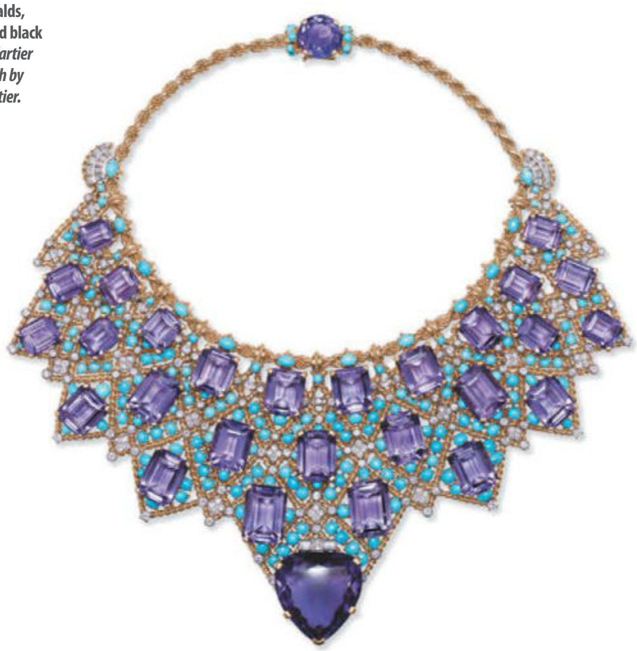
Statuette of Persimmon, made by Henrik Wigström for Fabergé, 1908. Silver and nephrite. Purchased by King Edward VII October 29, 1908. ***Royal Collection, © H. M. Queen Elizabeth II 2021.***



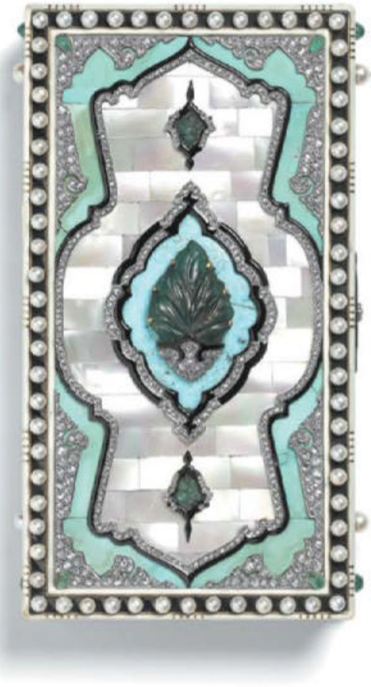
Cartier and Islamic Art: In Search of Modernity by Heather Ecker, Judith Henon-Reynaud, et al. (New York: Thames and Hudson). 320 pp., color and b/w illus.

In *Cartier and Islamic Art: In Search of Modernity*, the jeweler opens its considerable archival coffers to share the story behind its most important and lasting design aesthetic. We learn how the Cartier brothers—Louis, Pierre, and Jacques—came to fall in love with Islamic art and how that became the inspiration for what we regard as the best of Cartier jewelry—the sumptuous pairings of precious cabochon or carved gemstones such as rubies and emeralds with diamonds; striking works contrasting turquoise with amethyst; and coral carved in an array of fantastical beasts and geometric shapes. (The influence of Islamic art also meant that Cartier leapfrogged the asymmetry of art nouveau and embraced the more structural forms that gave birth to art deco jewelry.)

Bib necklace, Cartier Paris, special order for the Duke of Windsor, 1947. Twisted 18-karat and 20-karat gold, platinum, brilliant- and baguette-cut diamonds, one heart-shaped faceted amethyst, twenty-seven emerald-cut amethysts, one oval faceted amethyst, and cabochon turquoise. Formerly in the collection of the Duchess of Windsor. *Cartier Collection; photograph by Nils Herrmann, © Cartier.*

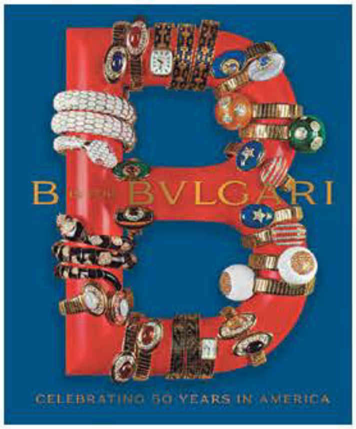


Vanity case, Cartier Paris, 1924. Gold, platinum, parquetry of mother-of-pearl, and turquoise, emeralds, pearls, diamonds, and black and cream enamel. *Cartier Collection; photograph by Nils Herrmann, © Cartier.*



Political upheaval in the Persian Gulf and Central Asia had resulted in an exodus of Islamic artifacts, with national treasures such as paintings, decorative objects, and illustrated Persian manuscripts now appearing in the Paris and London markets. Collectors competed to buy up these goods, among them Louis Cartier in Paris. Giving further legitimacy to these rarely seen artworks were important exhibitions of Islamic art such as those in Paris, 1903 and 1912, and in Munich, 1910, where an astonishing 3,553 works were displayed.

In assembling this splendid publication, which served as the museum catalogue for a traveling exhibition of the same name, five major curators from the Dallas Museum of Art, the Musée des Arts Décoratifs, and the Louvre have written essays on the story and stylistics of the subject. The well-illustrated topics include the foundational influence of India (especially Jacques Cartier's role in this regard); Cartier's lexicon of forms taken from Islamic art and architecture; and, for those who love behind-the-scenes tales, the emergence of Louis Cartier's vast collection of Islamic art. (We learn that while he was purchasing goods for the maison to use as resource material, some stock was being earmarked for his personal collection.) *Cartier and Islamic Art* is a magnificent book of scholarship and beauty. The skillful display of Islamic works such as manuscripts, graphics, jewelry, armor, inkwells and pen boxes alongside Cartier archival records, jewelry from the period, and recent creations is as enlightening as it is stunning.



B is for Bulgari: Celebrating 50 Years in America **by Marion Fasel and Lynn Yaeger (New York: Adventurine Limited Editions). 96 pp., color and b/w illus.**

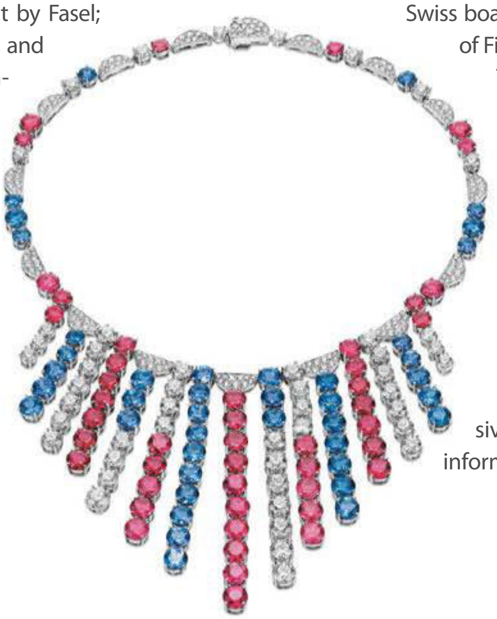
CORA SHEIBANI
JEWELS

Cora Sheibani: Jewels **by William Grant (New York: ACC Art Books). 228 pp., color and b/w illus.**

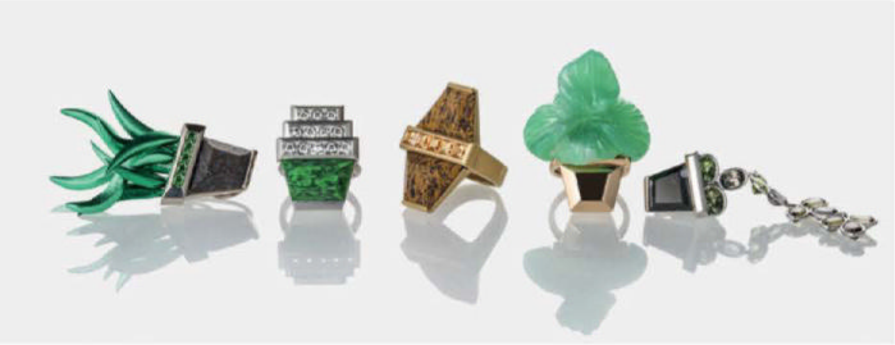
Bulgari wears its years lightly. Since its founding in Rome in 1884, Bulgari has always embraced its past but kept its design eye on the future. "Then and now" could be its unofficial motto. From the Via Condotti in Rome to Fifth Avenue in New York, the colorful arcs of Bulgari's many pleasures have crisscrossed the globe. *B is for Bulgari: Celebrating 50 Years in America*, by jewelry authority Marion Fasel and arts writer Lynn Yaeger, is an A to Z romp through Bulgari's fifty years in New York. In their retelling of the past half-century, A is for Andy Warhol, who famously said, "For me, calling at Bulgari's shop is like visiting the best exhibition of contemporary art"; E is for Elizabeth Taylor, whose emerald-and-diamond suite did more to promote the house than any ad campaign; N is for New York, a city as "heart-stopping as a Bulgari parure"; S is for Serpenti, the famous wrap-around snake watches made better known in books on the subject by Fasel; and Z is for Zendaya, the film and TV star whose timeless glamour (despite that she's still in her early twenties), brings Bulgari right up to today. Bulgari jewelry is sexy, happy jewelry, doubtless fundamental to its evergreen appeal. As Gianni Bulgari, one of three grandsons of founder Sotirio Bulgari, said when describing the popularity of the jewelry, "People are looking for amusement."

"It's not about obvious value" is one way Cora Sheibani has described her jewelry. And yet value is all but stamped on her many unique, stylish pieces and on the designer herself. Indeed, as made evident in *Cora Sheibani: Jewels*, Sheibani's bona fides and life are inseparable from her designs. As we learn from the author William Grant, who previously wrote an excellent book on British jewelry designer Andrew Grima, Sheibani is the daughter of Bruno Bischofberger, a Swiss contemporary art dealer. It was a birthright nonpareil: she grew up in a household frequented by the likes of artists Francesco Clemente, Andy Warhol, and Julian Schnabel. (When she was just four, Jean-Michel Basquiat asked her to make a painting with him.) Postmodernist architect Ettore Sottsass, who designed a home for the Bischofbergers, wrote the text for one of Sheibani's privately published jewelry books. Her studies included Swiss boarding schools, the Slade School of Fine Art, and New York University. This "immersive upbringing," as Grant explains, developed "her aesthetic awareness and sense of good taste."

The results are impressive. The Sheibani monograph deftly weaves together Sheibani's personal life and her jewelry, exploring ways in which one feeds the other. This is jewelry as self, a propulsive narrative that demonstrably informs collections such as "Clouds

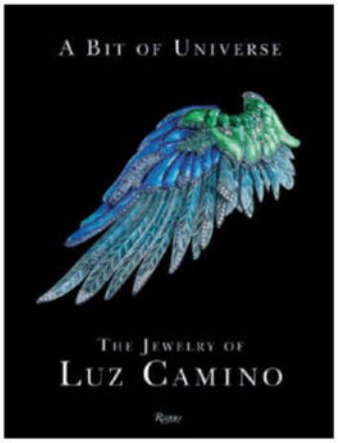


Necklace, Bulgari, Rome, New York Capsule collection, 2017. White gold, tanzanite, tourmaline, rubellite, and diamonds. ***Photograph courtesy of Bulgari.***



An assortment of works by Cora Sheibani (1980–), from the Pottering Around collection, 2021. From left to right: Fern Earring, white gold, fossilized dinosaur bone, tsavorite garnets, green anodized aluminum; Stacked Pots ring, matte platinum, maw sit sit, custom-cut diamonds; Double Pot ring, gold, fossilized coral, spessartine garnets; Italian Pot Ring with Flamboyant Plant, rose gold, chrysoprase; Vine earring, platinum, snowflake obsidian, green and brown tourmalines. *Photograph courtesy of Cora Sheibani.*

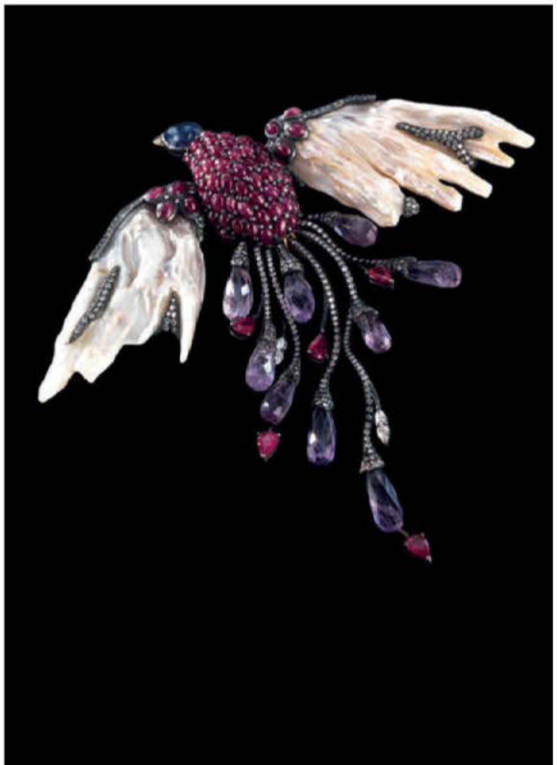
with A Silver Lining," "Cactaceae," "Pottering Around," "Colour and Contradiction" (one of my favorites), and "Copper Mould," her best known and most popular collection, featuring rings topped with cake molds, pies, and ice cream cones. (If Wayne Thiebaud's many paintings of cakes and candies make you hungry, Sheibani's bejeweled confections dare you to bite them.) Sheibani is not only her own muse, she is also her model of choice: she appears in many of the more than two hundred photos throughout the sprightly publication.



A Bit of Universe: The Jewelry of Luz Camino
by Carolina Herrera, Clare Phillips, et al.
(New York: Rizzoli). 224 pp., color and b/w illus.

Is English the right language to use to describe the dazzling jewelry of contemporary Spanish jeweler Luz Camino? Perhaps not. Which might also explain why in a book of 224 pages, there is scant text. Such as it is, the text includes a short foreword by fashion designer Carolina Herrera, an introduction by Clare Phillips, curator of jewelry at the Victoria and Albert Museum, and two brief afterwords—by Camino and her son and business partner Fernando Tapia. There is also an illustrated list, providing the names, dates, and materials for the 250 pieces of jewelry shown.

The texts are just the emcees for the main event: delightful images of Luz Camino's unconventional jewelry, broadly gathered by collection—among them, flora, creatures, and vases. Every piece has been perfectly photographed against black to dramatize the inherent magic and artistry of the works. One doesn't just see the veining in a purple iris; one all but touches it. The cells of the orchid leaf are as fine as those by the art nouveau master of plique-à-jour, René Lalique. Nods and bows and humorous homages to other artists and other periods occur throughout: the Wink to Calder earrings are tiny mobiles for the ears, whereas the Pencil Shavings collection is another sort of wink, this time to Andrew Grima and his famous pencil shavings brooches of 1968. Camino's moonstone jellyfish is a shout-out to Schlumberger's famous La Méduse, a moonstone jellyfish of circa 1967. The most striking work, also shown on the cover, is also the most reverential: Durero, a sapphire, emerald, aquamarine, diamond, and enamel birdwing echoing in jewels Albrecht Dürer's famous *Wing of a Blue Roller*, a watercolor of circa 1500–1512. Here is a jeweler having fun, so confident in her métier that every idea—from flowers to constellations—is within her grasp, skillfully realized in three-dimensional form. This monograph on Camino, Spain's first female goldsmith, should help bring her wider acclaim.



Bird of Paradise brooch by Luz Camino (1962–), 2001. Silver, gold, freshwater pearls, rubies, amethyst, and sapphires. *Photograph by Fernando Ramajo, © Luz Camino.*

2023 ADA/HISTORIC DEERFIELD ANTIQUES SHOW

JUNE 17TH & 18TH

SATURDAY 11-6, SUNDAY 11-5

DEERFIELD ACADEMY, DEERFIELD, MA

Historic Deerfield

A Bird in Hand Antiques
American Spirit Antiques
The Ann Parke Collection*
David Brooker Fine Art*
Carlson & Stevenson Antiques*
Brian Cullity Antiques
DeWolfe & Wood
Colette Donovan
Earle D. Vandekar of Knightsbridge, Inc.
Ericsson Street Antiques*
Christopher and Bernadette Evans Antiques
Garvey Rita Art & Antiques
Dianne Halpern Antiques*
The Hanebergs Antiques*
Samuel Herrup Antiques
David & Donna Kmetz
Donald P. Kruggel
Bernard & S. Dean Levy, Inc.
Nathan Liverant and Son, LLC
Neverbird Antiques*
Nevermore Antiques*
Hilary & Paulette Nolan
Dan and Karen Olson Antiques
Janice Paull Antiques & Design*
Pewter & Wood Antiques*
Resser-Thorner Americana
John Keith Russell Antiques
Elle Shushan*
Silver Art by D & R
Elliott & Grace Snyder Antiques
Spencer Marks, Ltd.
Douglas Stock Gallery
Jeffrey Tillou Antiques
Village Braider Antiques Inc.
Philip Wingard Southern Decorative Arts
Marc Witus Antiques*
R. M. Worth Antiques*
Ziebarth's Antiques*

***Denotes our invited guest dealers**
**** Dealers list as of 4/5/23**

Visitors can also take advantage of these invaluable educational opportunities before the show opens. Pre-registration is required, as space is extremely limited.

Saturday, June 17, 9:30 a.m. – 10:30 a.m
Join Historic Deerfield President Emeritus Philip Zea for a hands-on look at highlights from HD's nationally renowned collection of early American powder horns. $65 (pre-registration required)

Sunday, June 18, 9:30 a.m. – 10:30 a.m
Join Historic Deerfield curators for an up-close study of the museum's finest pieces of English ceramics. $65 (pre-registration required)

Saturday and Sunday, June 17 & 18, 9:30 a.m. – 10:30 a.m
Tour the 1795 Barnard Tavern, which reopens to the public in April after an extensive and meticulous restoration. Included with admission but pre-registration is required.

FOR MORE DETAILS
ADADEALERS.COM

ANTIQUES DEALERS' ASSOCIATION OF AMERICA

ANTIQUES DEALERS' ASSOCIATION OF AMERICA, INC, PO BOX 218, NORTHWOOD, NH 03261 • 603-942-6498

NANTUCKET
HISTORICAL ASSOCIATION

Presents

Legacy

nantucket by design

August 2–5, 2023

As the Nantucket Historical Association's summer fundraiser, Nantucket by Design celebrates design with engaging keynote speakers, unique discussions, a partnership with The Nantucket Summer Antiques Show, a design panel, and more!

Ashley Hicks and Martina Mondadori

Steele Marcoux

Thomas Jayne

Wambui Ippolito

2023 Design Luminaries

Stay tuned for more announcements!

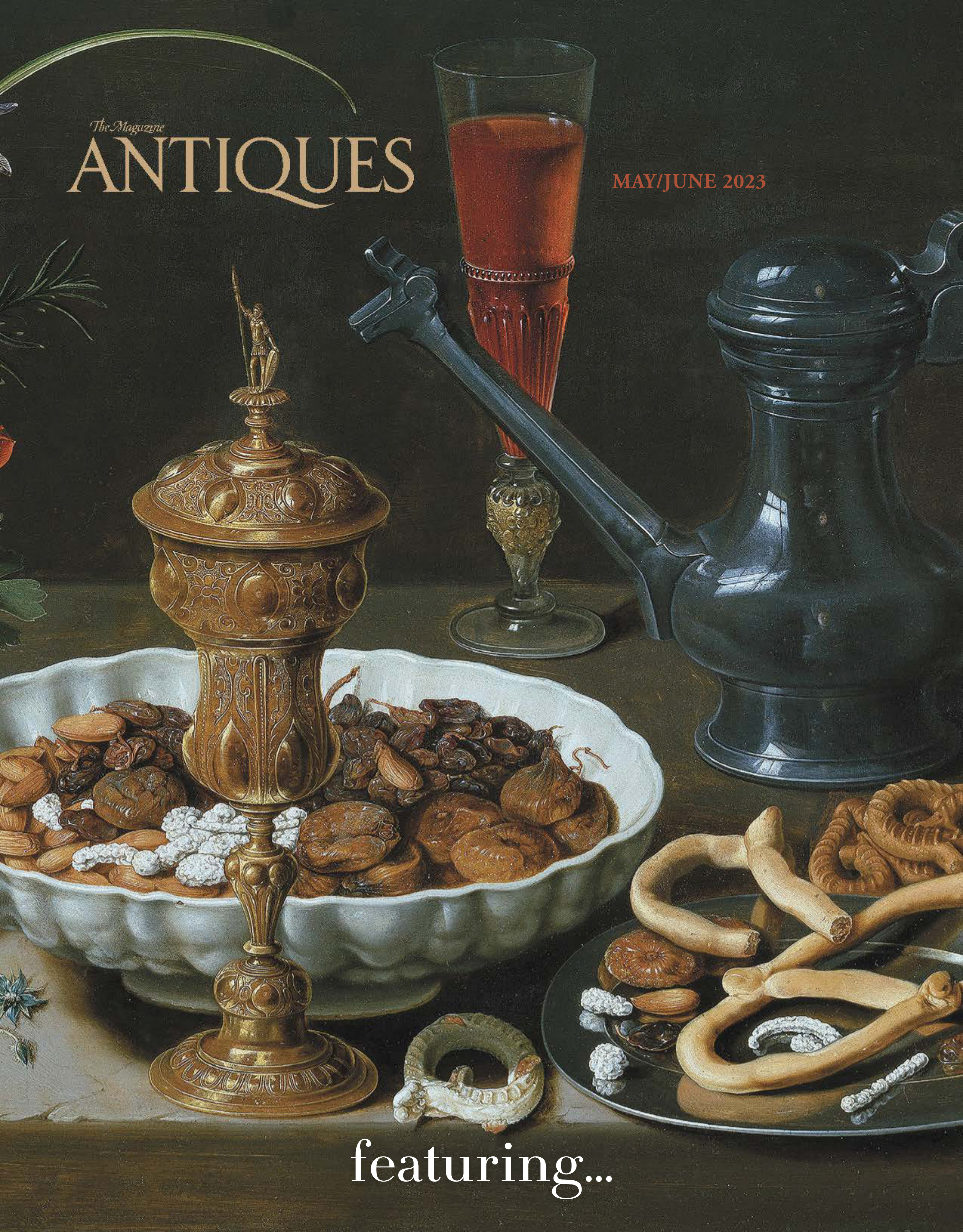
Presenting Sponsor

WILLIAM RAVEIS
NANTUCKET
REAL ESTATE • MORTGAGE • INSURANCE

Learn more and purchase leadership tickets at **NHA.org** Follow us **@NantucketbyDesign**

The Magazine
ANTIQUES

MAY/JUNE 2023



featuring...

A hospitality-adept interior designer sets the stage for entertainment occasions at home using antique tableware, silver, and glass from his well-built collection

Twenty-five years ago we bought our 1822 Federal house in the Hudson River valley, and it has now passed its two-century mark in age. We were a new couple back then and yearned for a place to settle, a place with a sense of history and permanence. Each of us, the last child at home when the homes broke up, now has lived in a house longer than either of us had ever lived in any one place before.

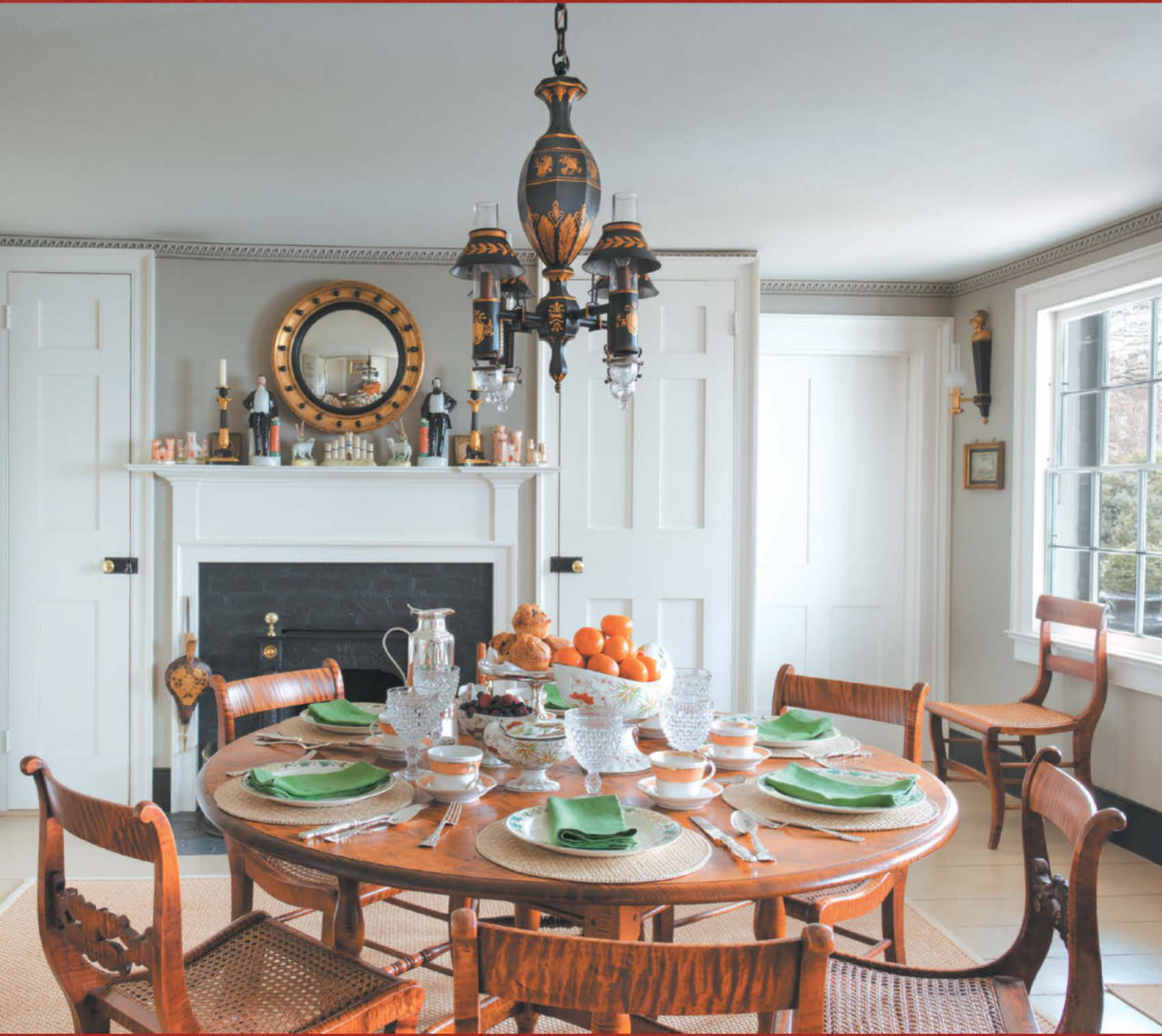
Waking up the first morning in the house was the beginning of a wonderful journey. We agreed with one another that we must always listen to the house and property and buy old things as much as possible. That led to a mad hunt to fill and furnish the house, which started and continued with visits to countless dealers' shops and to countless antiques fairs on the Eastern Seaboard.

My own obsession during this search was to have more than enough supplies to be able to set tables and host parties—whether for a few friends over a weekend, for a birthday brunch for a pal and twenty guests, or for a holiday party for eighty. I have been quoted as saying "I never set the table the same way twice." My goal has always been to share, to be generous, and to create a special and possibly unusual experience for everyone, whether close friends or new acquaintances. So I have been building a collection of stacks of dishes and platters, shelves of stemware, and drawers of flatware for decades, all with one thing in mind: to be with fellow travelers and entertain.

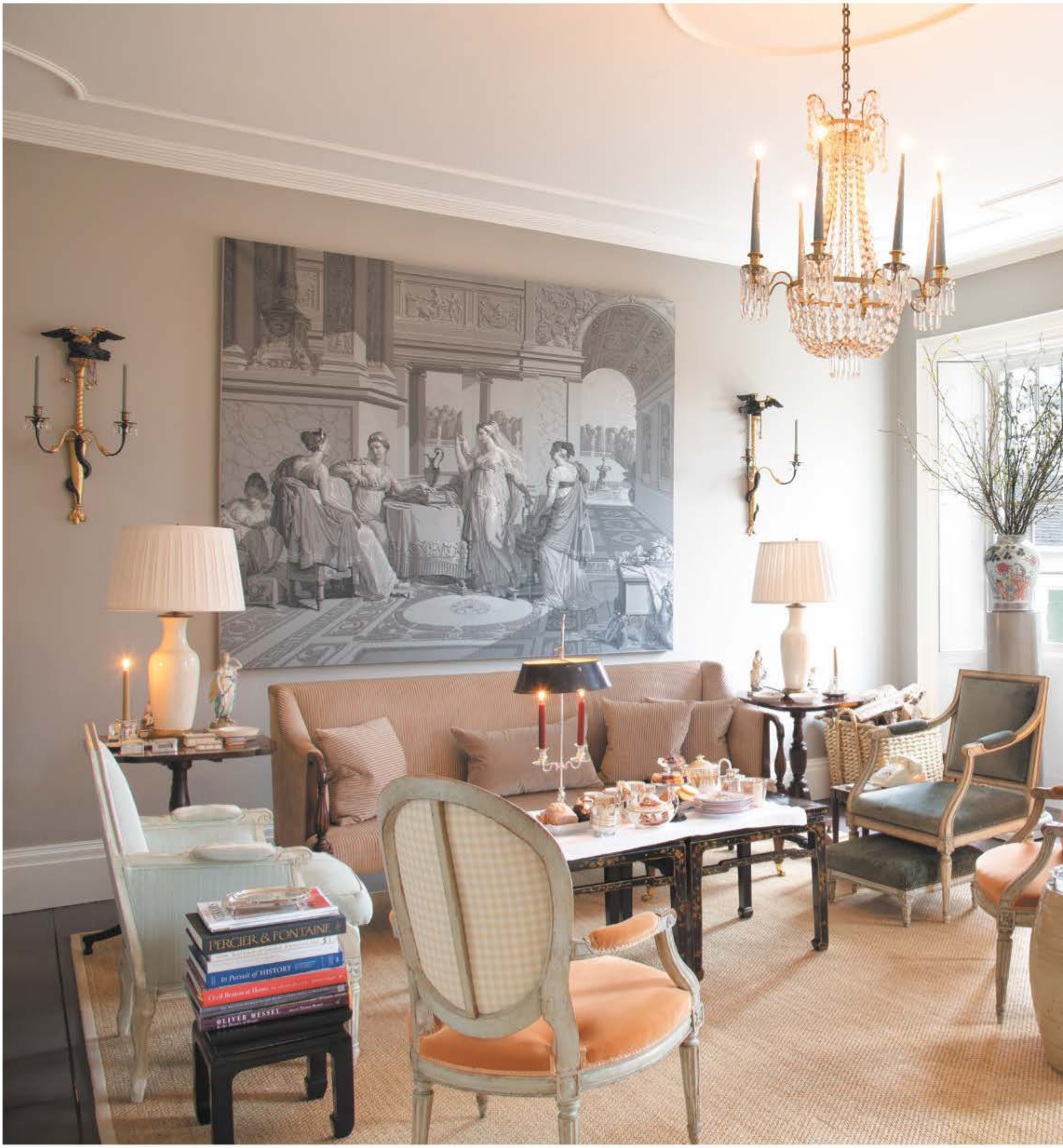
Having an old American house of the early nineteenth century has been a gateway to collecting American, French, and English antiques of the late eighteenth and early nineteenth centuries. That era has always been our sweet spot. And our goal has always been to respect the house—a strong taskmaster—and be period-ish. We paid special attention to the convivial, antiques-abundant atmosphere that interior decorator Henry Davis Sleeper (1878–1934) conjured at Beauport, his harbor-side mansion in Gloucester, Massachusetts. As devoted readers of this magazine, we have the great and singular pleasure to be able to share how we use our house and antiques to celebrate friends, history, and our good fortune.

Dining *with* Antiques

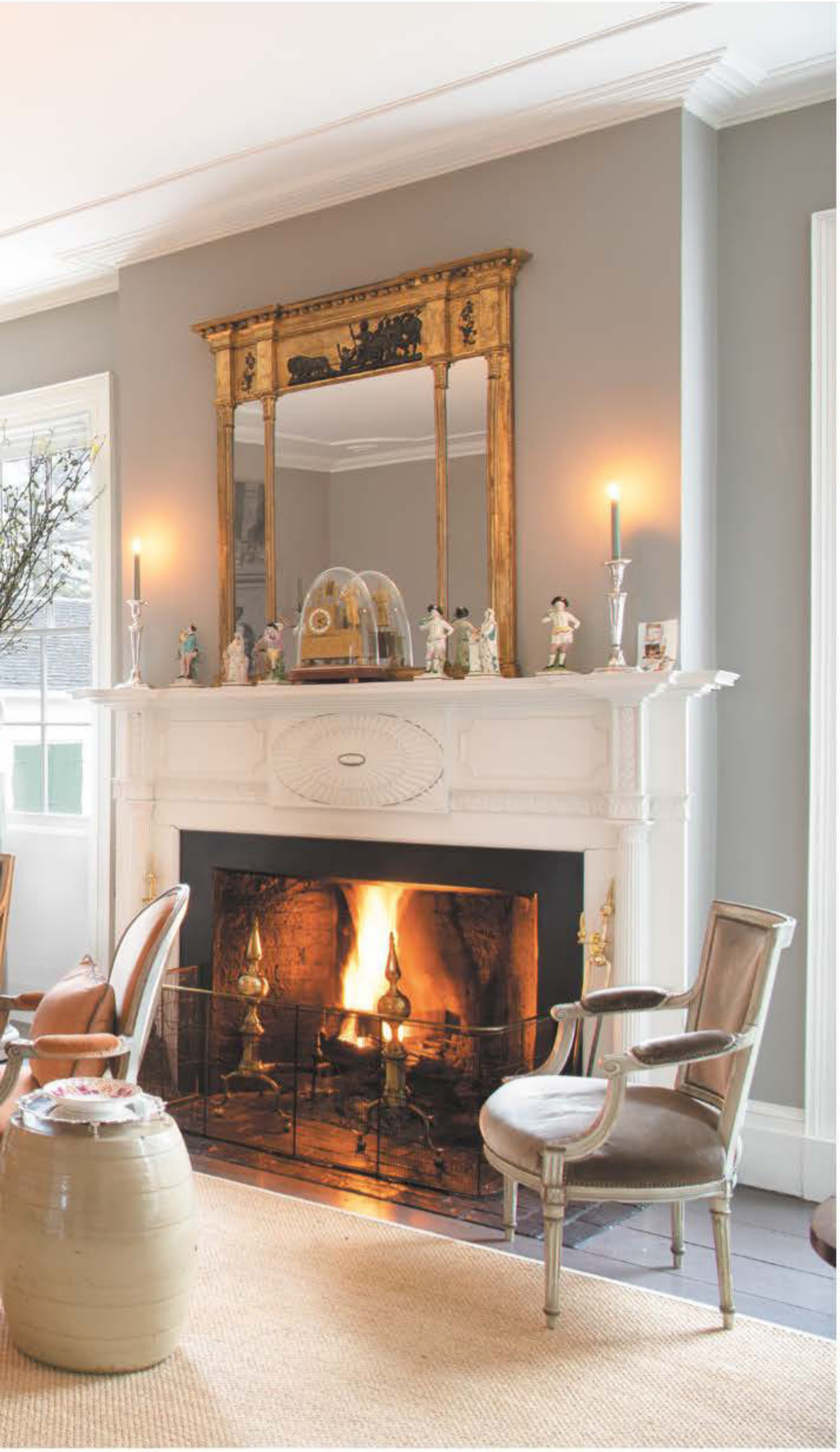
By Bruce Shostak Photographs by Pieter Estersohn

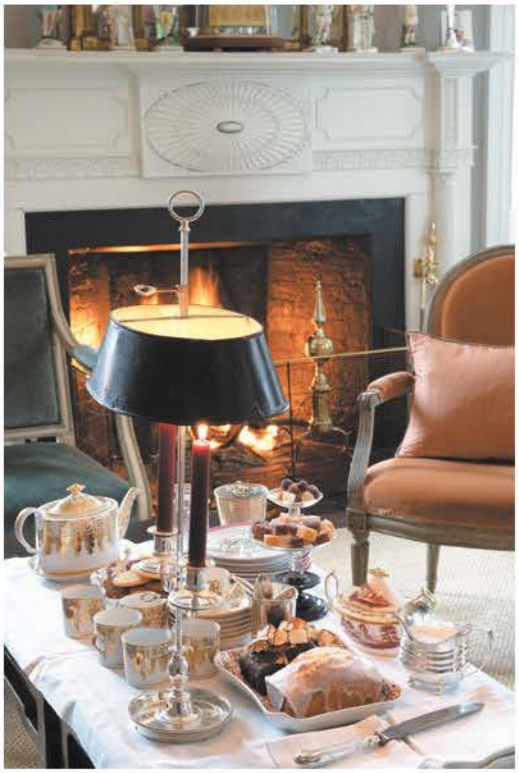


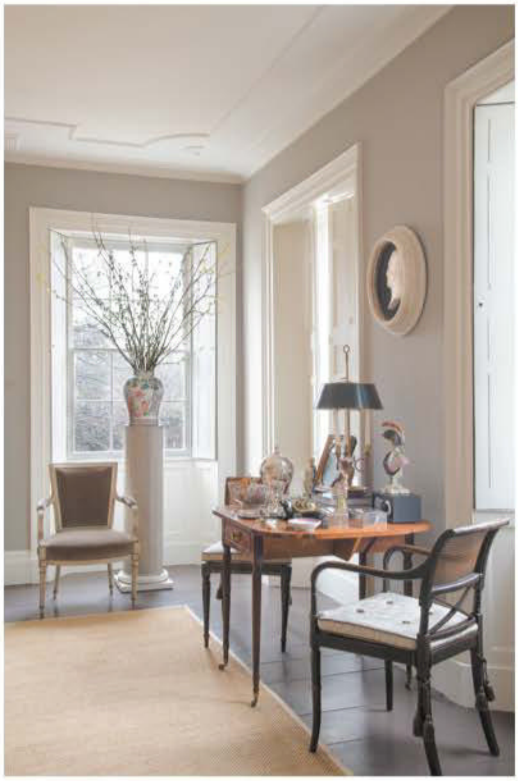
American figured maple chairs of c. 1820 surround a twenty-year-old reproduction tiger maple table set with early nineteenth-century Wedgwood creamware dishes and compotes, Parisian porcelain cups and saucers, and vintage American glass and rococo revival silver. The two large c. 1881 Staffordshire figures on the mantel depict Ira David Sankey (left) and Dwight Moody, nineteenth-century American evangelists who were immensely popular on both sides of the Atlantic.


PERCIER & FONTAINE
In Pursuit of HISTORY
OLIVER MESSEL

In the living room, a mix of Federal furniture and Louis XVI-style chairs conjures the ambiance that Americans who had returned from stays in Paris created in their homes during the early years of the Republic. The wallpaper panel, a scene from the Joseph Dufour's panoramic *Psyche* series, printed c. 1870–1889 from the original 1815 woodblocks and purchased from Carolle Thibaut-Pomerantz at the Winter Antiques Show, provides a backdrop for sharing tea and sweets.





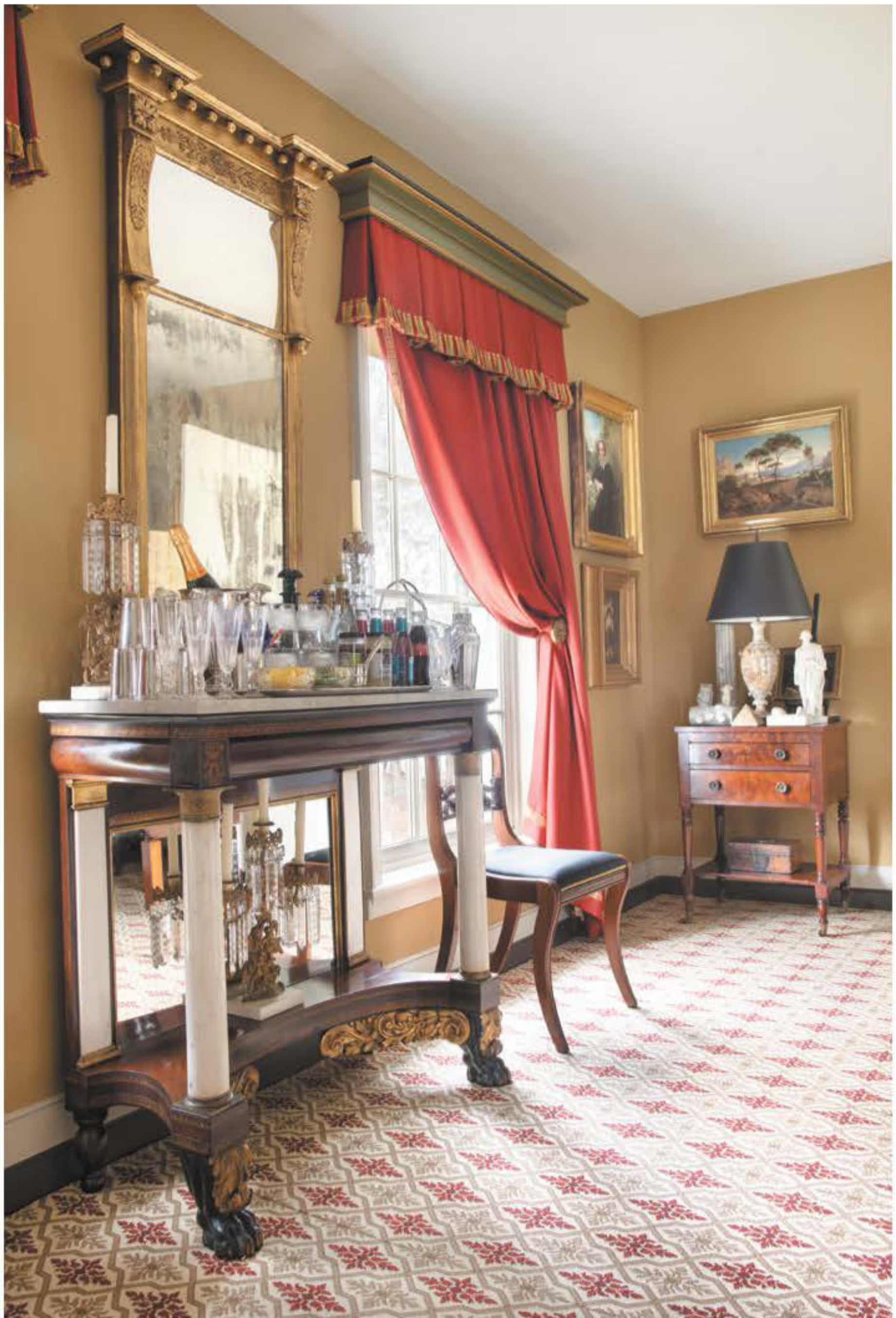


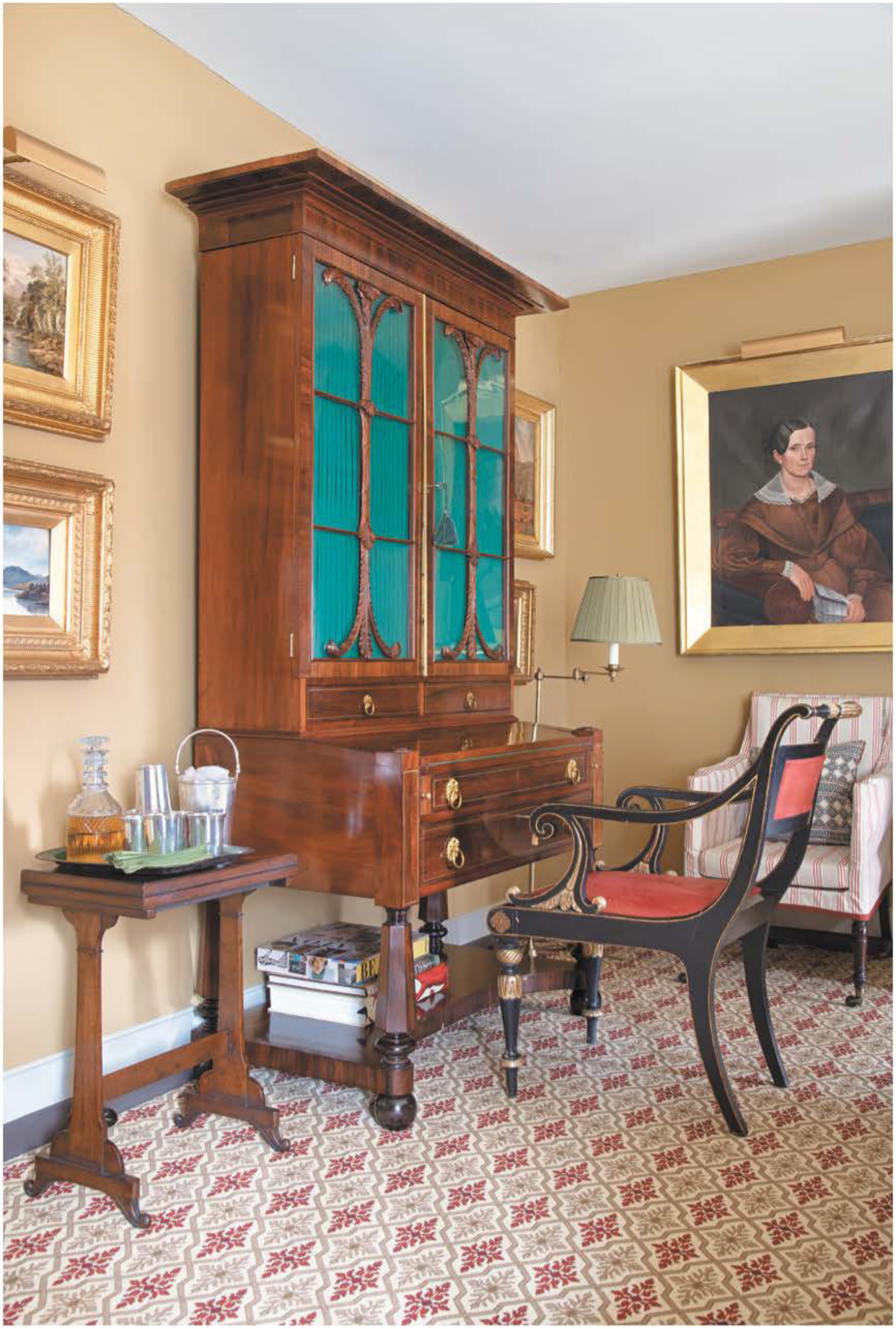
A silver Directoire bouillotte lamp and brass New York andirons, from Stair Galleries auctions in Hudson, New York, provide glow and warmth for afternoon tea.

A silver Georgian tea urn sits atop an early nineteenth-century mahogany drop-leaf table, possibly from the workshop of Duncan Phyfe (1770–1854), purchased from Levy Galleries in New York. The table is flanked by Regency-era chairs; a large portrait medallion of George Washington made around the time of the 1876 Centennial hangs on the wall above.

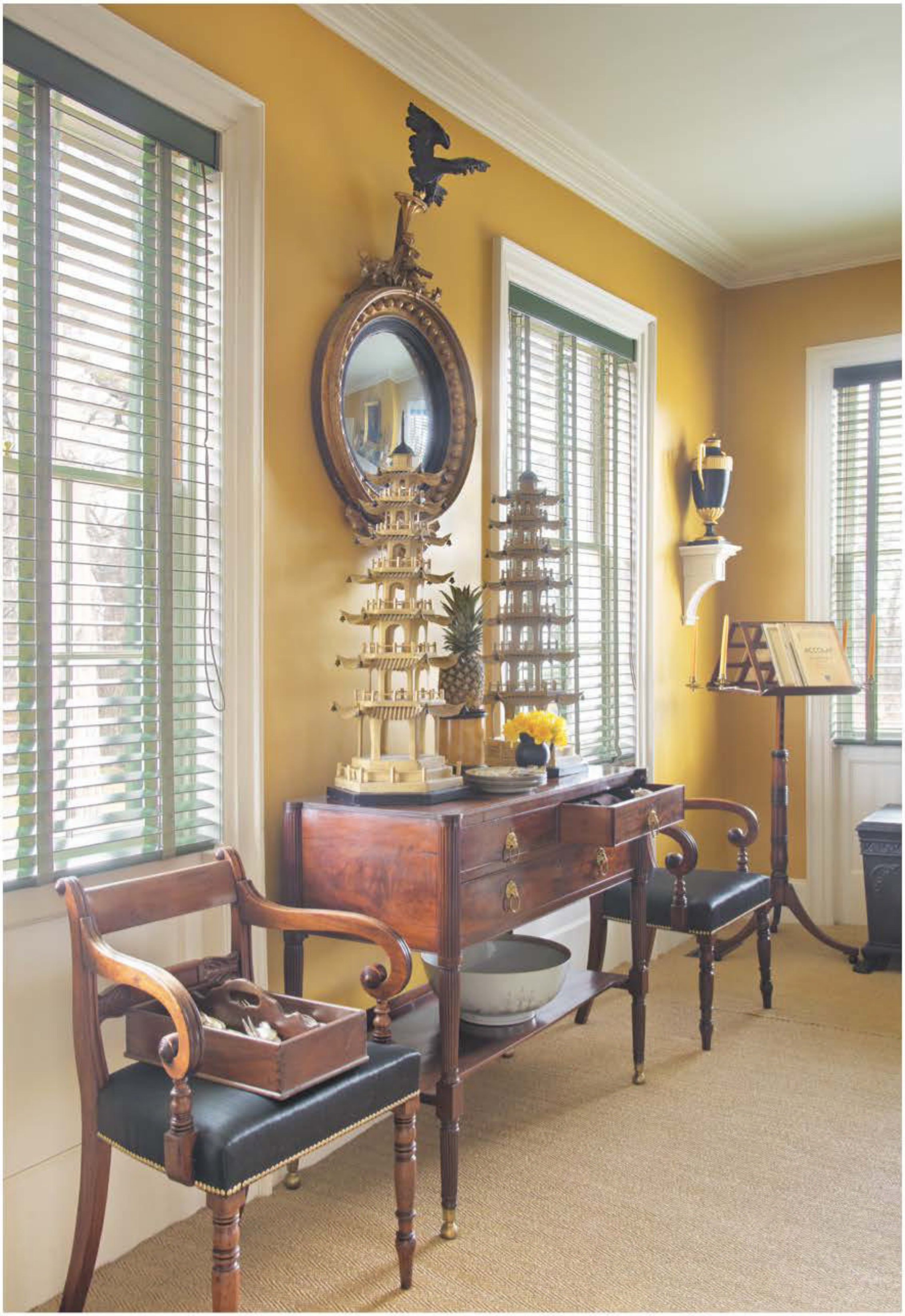
The classical columnar-form pier table, an iconic piece of New York City furniture made around 1815, is laden for a drinks gathering in the upstairs room we call the "snuggery."

The small early nineteenth-century mahogany worktable in the corner, most likely made in Albany, New York, holds a collection of small mid-nineteenth-century marble mourning relics and a Parian figure of George Washington from later in the same century.

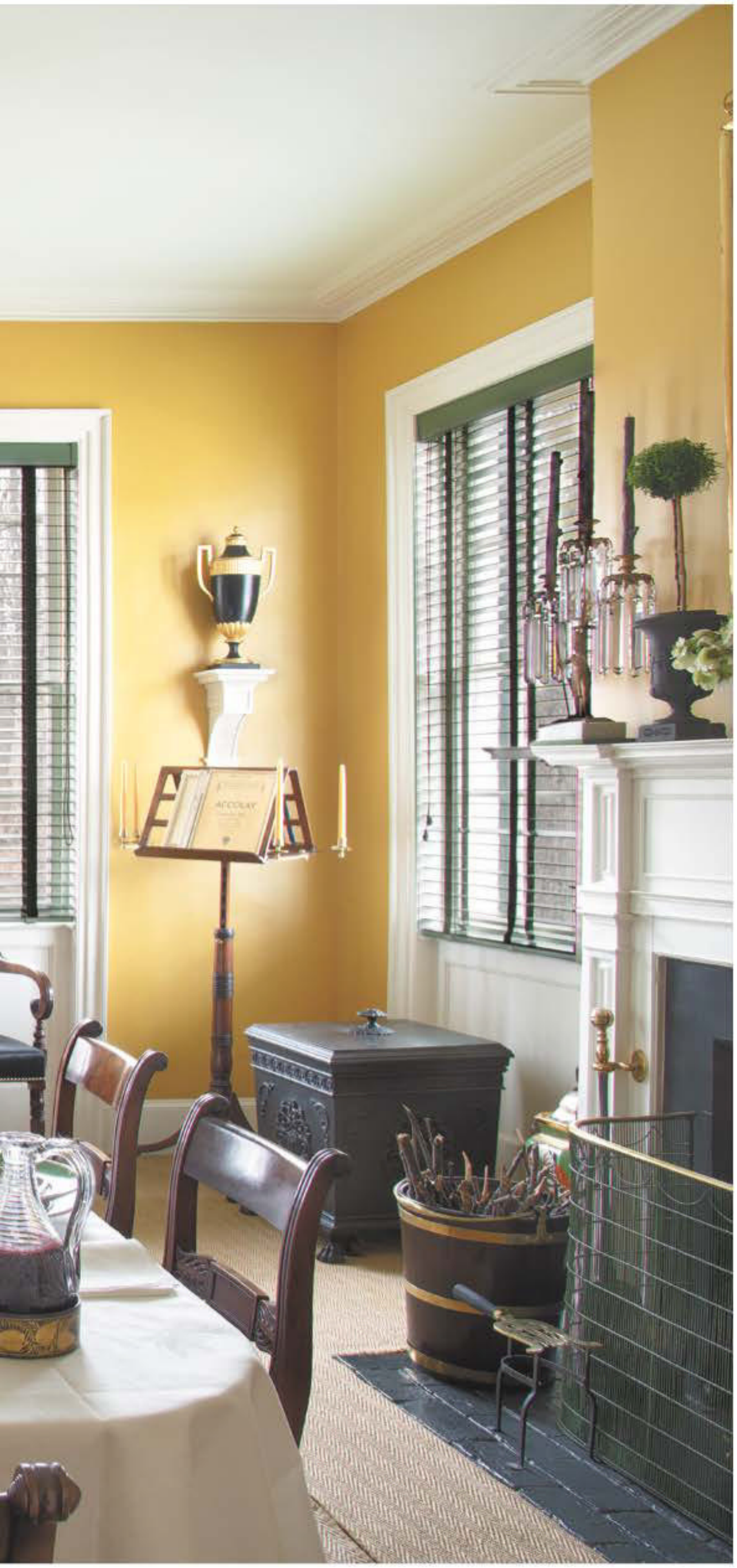


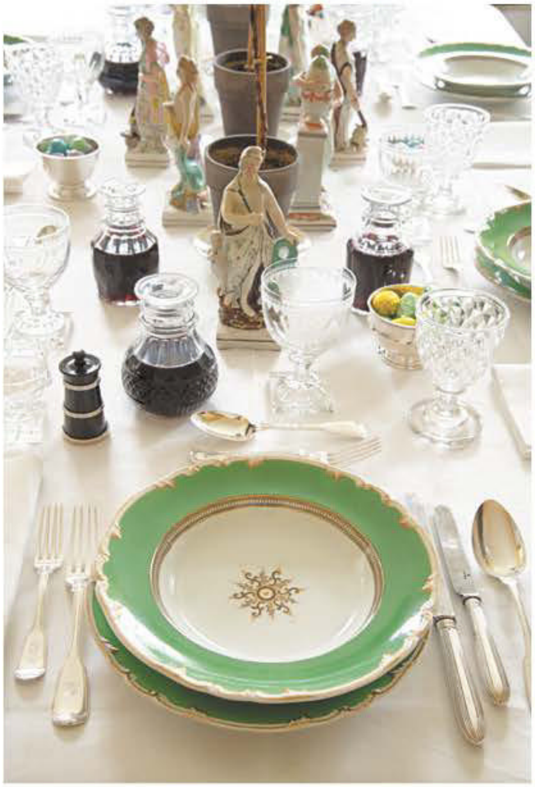


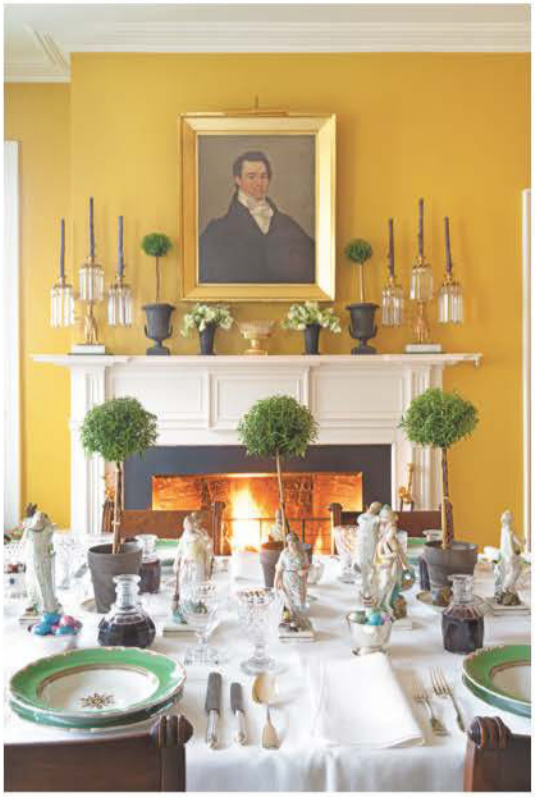
An important c. 1825 desk-and-bookcase from the Albany workshop of John Meads (c. 1777–1854) was featured in a full-page ad in *The Magazine* ANTIQUES. At first, we glanced at it and thought it was the one the great curator Wendy Cooper bought for the Baltimore Museum of Art. Then we realized our error and immediately got on the phone with Connecticut antiques dealer Charles Clark. Here it is.



Another piece of New York furniture attributed to the workshop of Duncan Phyfe, a server that fits perfectly between the windows and was acquired from Levy Galleries, is surmounted by a pair of vintage twentieth-century tole pagodas from antiques dealer John Rosselli in New York. The c. 1790 Chinese export porcelain punch bowl commemorates a naval battle in the Caribbean. The Regency convex mirror is from Susan Silver Antiques in Sheffield, Massachusetts.





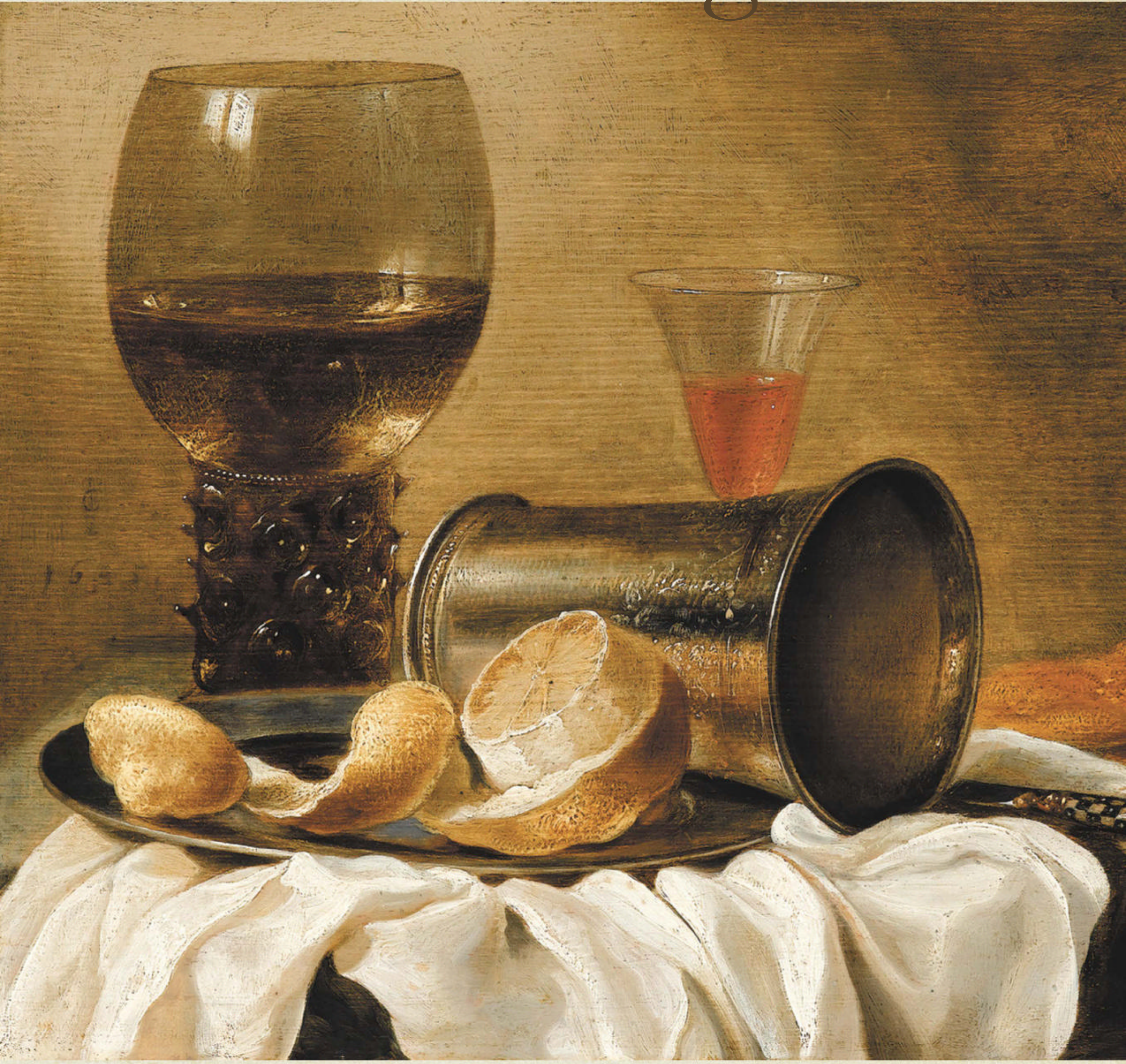


The vivid yellow glossy paint on the walls of the dining room reproduces the original paint used in the room in the 1820s. An English Regency coal hod and music stand provide visual balance for a collection of mostly Wedgwood basalt ware, all c. 1800, on an unusually large English mahogany dumbwaiter of the same period.

The table is set for dinner using late eighteenth- and early nineteenth-century neoclassical allegorical Staffordshire figures and topiaries to suggest an allée. The English dishes are stamped "Semi-China" on the bottom. I like guests to be in charge of their own destinies where wine service is concerned. The individual cut-glass decanters were collected over the years from the shop Fisher London.

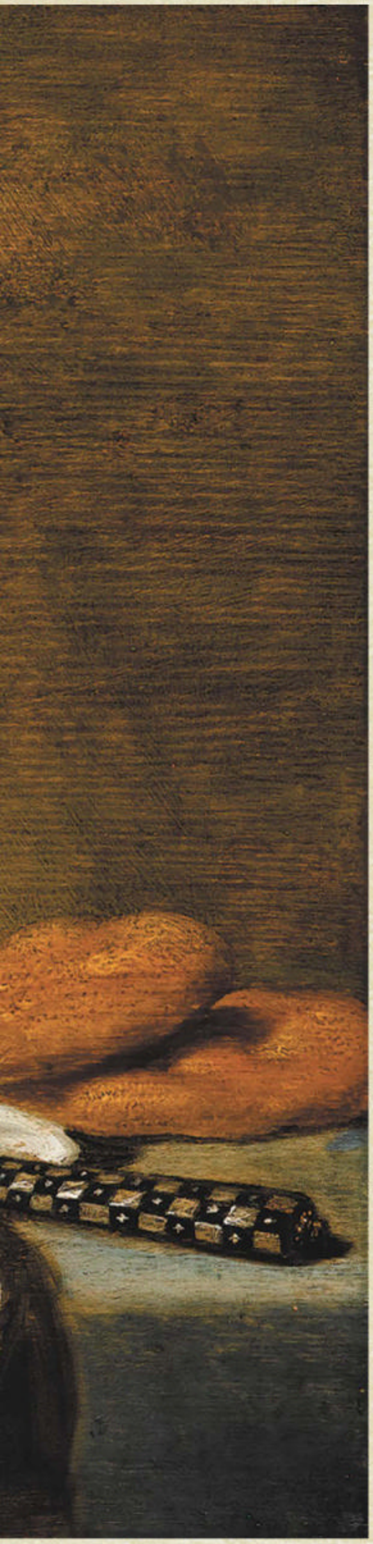
A Federal-era portrait in the manner of Gilbert Stuart (1755–1828) presides over the dining room, flanked by American girandoles representing stylized Native American warriors from Charles Clark.

Food *for* Thought



A current exhibition at the Norton Simon Museum examines the many meanings of the edible in art

By
Thomas
Connors



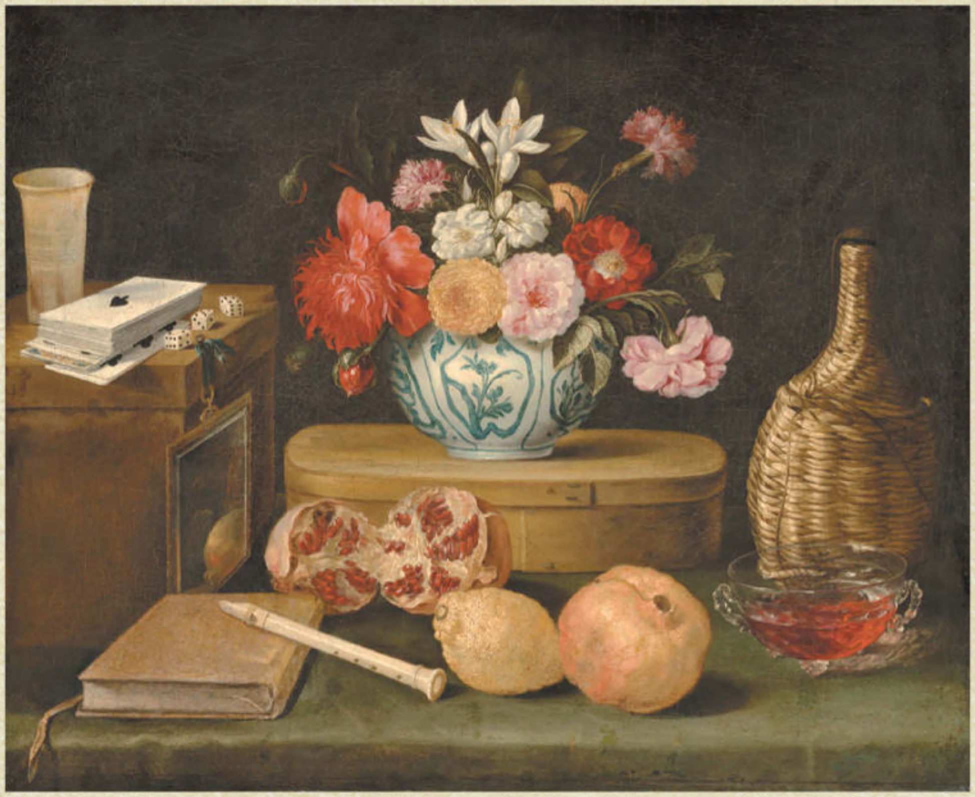


Fig. 1. ***Still Life with Rummer*** **by Pieter Claesz (1597–1661), 1645 or 1648. Initialed and dated “PC [in monogram]/ 1645” at left. Oil on panel, 12 ¼ by 15 ¾ inches.** ***All objects illustrated are in the collection of the Norton Simon Foundation, Pasadena, California.***

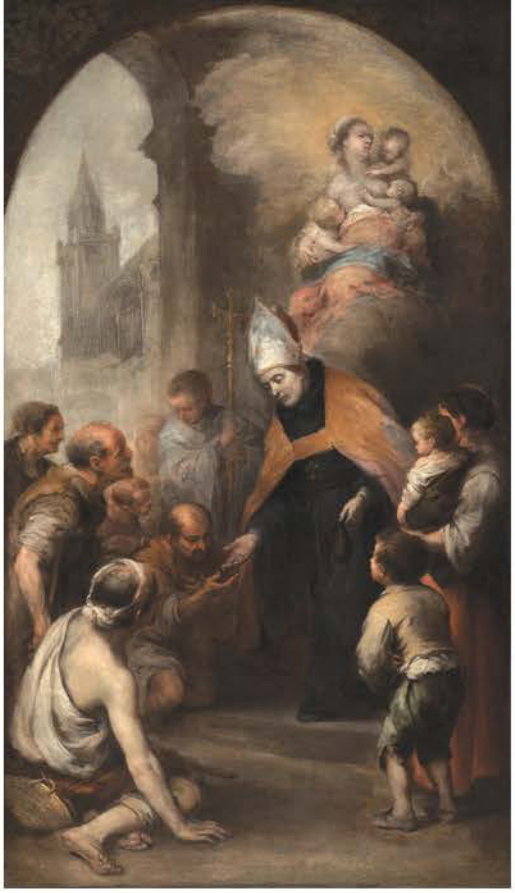
Fig. 2. ***Still Life: The Five Senses with Flowers*** **by Jacques Linard (1600–1645), 1639. Oil on canvas, 21 ½ by 26 ¾ inches.** ***From the Estate of Jennifer Jones Simon.***

“Life is so brief that we should not glance too far backwards or forward,” wrote Alexandre Balthazar Laurent Grimod de la Reynière (1758–1837), but rather “know how to find happiness in our glass and on our plate.”[1] Arguably the first food critic, whose serial *Almanach des gourmands* presented his often humorous take on the restaurants and provisioners of Paris, Grimod de la Reynière displayed a taste for roguery from time to time (he once seated a live pig at a banquet, and, while still breathing, Grimod sent out invitations to his own funeral dinner), but truly reveled in the pleasure of the palate and the sociability of the table.

For the gourmand and the merely hungry alike, looking at images of food is the next best thing to sitting down to a good meal. A gifted food writer, of course, can capture the delight of shopping in a well-stocked market, the satisfaction of putting a dish together, and the thrill that of that first bite. But as our encounter with food is as much visual as it is a matter of the tongue, depictions of comestibles and their consumption offer a more immediate and senses-alerting experience. Although representations of food have generally been deemed poor kin to history painting, landscape, and portraiture, it bears remembering that viands feature significantly in works that are not mouthwatering affairs—paintings as varied as Velázquez’s *Christ in the House of Martha and Mary* (c. 1618) and *The Potato Eaters* (1885) by van Gogh. And of course, one need only look at Cézanne to understand that a simple piece of fruit can bear the weight of serious aesthetic discourse.

In its current exhibition, *All Consuming: Art and the Essence of Food*, the Norton Simon Museum in Pasadena, California draws from its own collection to examine the various ways in which food figures in European art from 1500 to 1900. "I wanted to tell a big story with this show, one that spanned the strengths of the Simon's historical European collections, and resonated with social concerns today," says its organizer, assistant curator Maggie Bell. "Food emerged as an overarching theme. As I began to delve into this topic, it became clear that visual art has long played a central role in shaping human relationships with food in both expected and less obvious ways. Such relationships are grounded in social concerns including food insecurity, the morality of consumption, and food production."

The exhibition is arranged thematically in sections labeled "Hunger," "Excess," and "Sustenance." While the show features such nearly voluptuous images as Pieter Claesz's *Still Life with Rummer* (Fig. 1), Bell's determination to cast a wide art-historical



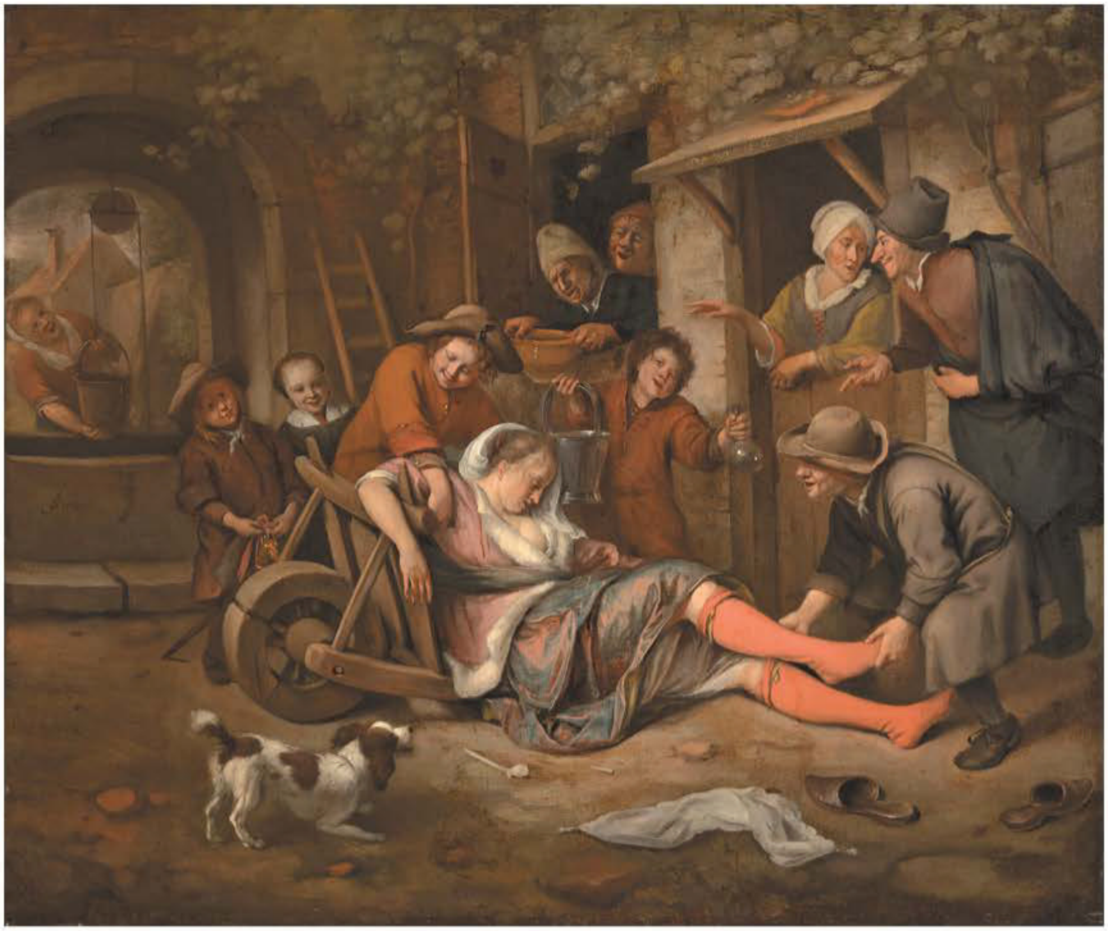
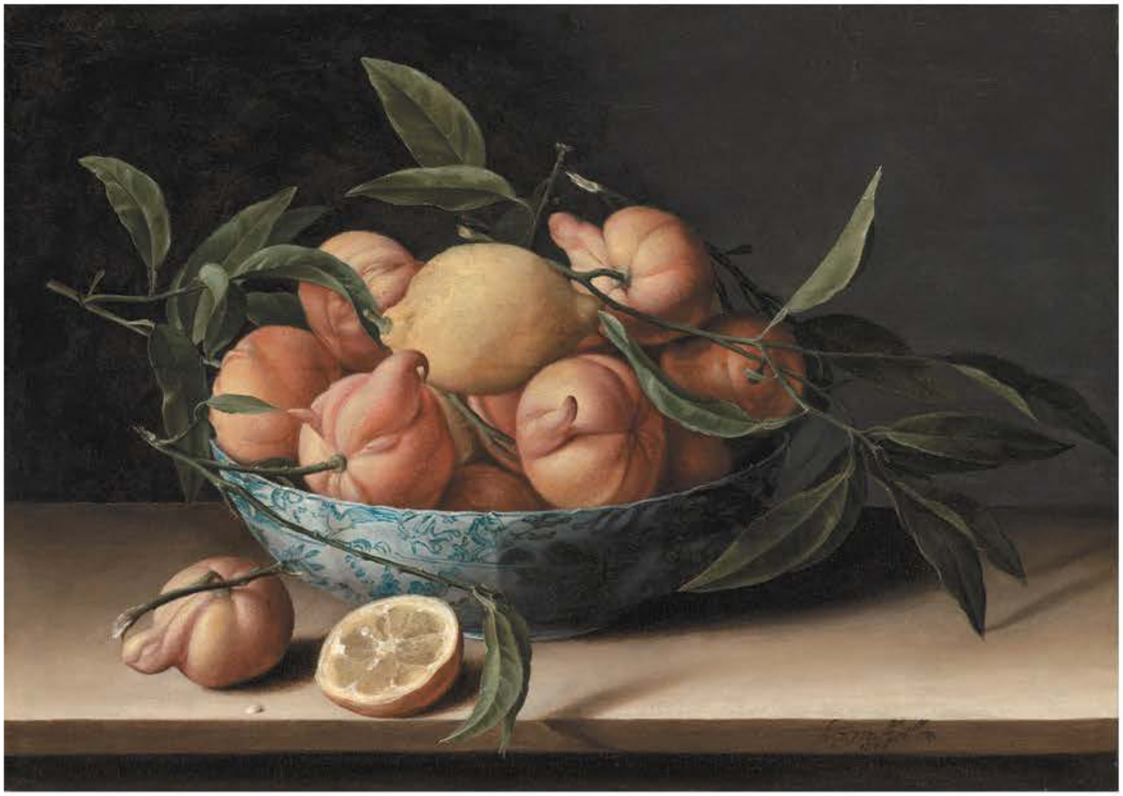


Fig. 3. *Wine is a Mocker* by Jan Steen (c. 1626–1679), 1663–1664. Oil on canvas, 34 ⅜ by 41 ¼ inches.

Fig. 4. *Saint Thomas of Villanueva Giving Alms to the Poor* by Bartolomé-Esteban Murillo (1617–1682), 1665–1670. Oil on canvas, 52 ⅛ by 30 inches.



Artists usually pulled out all the stops when painting food.

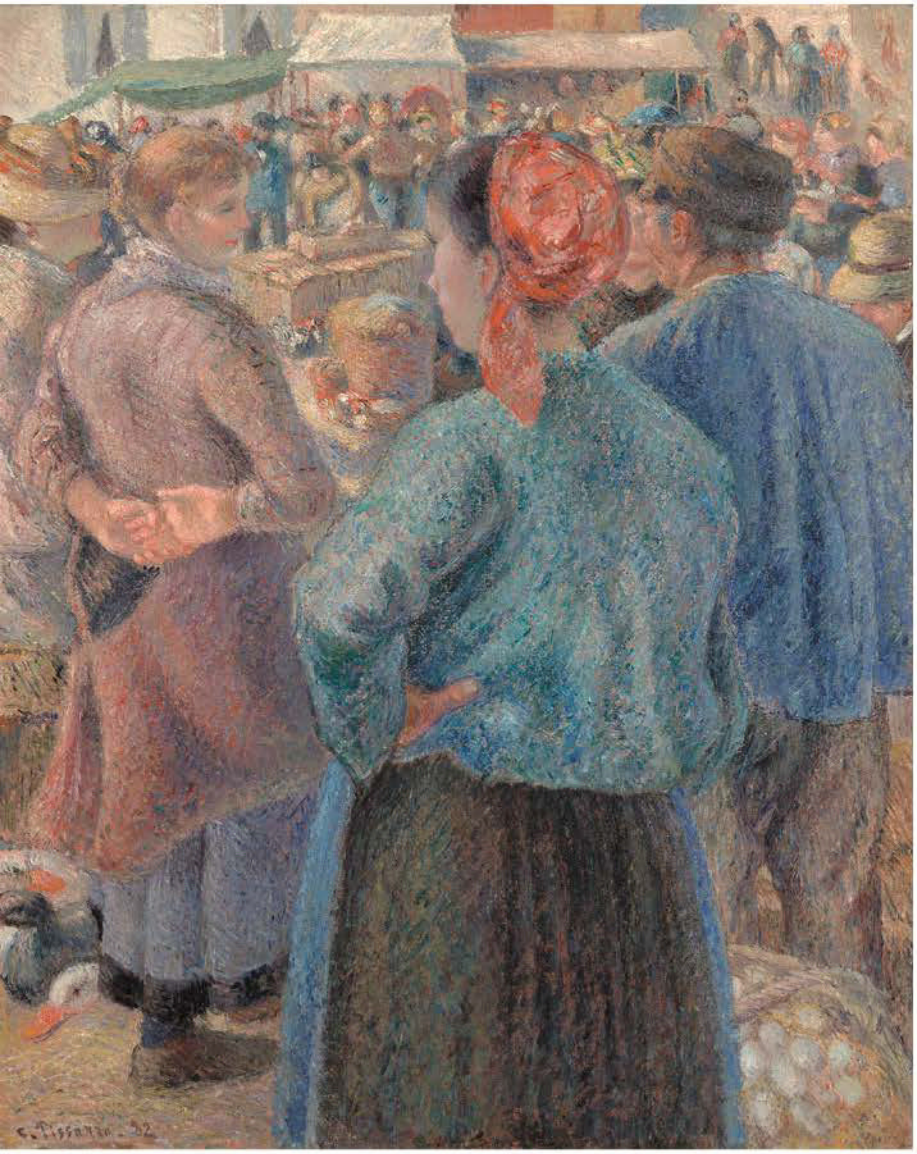
Delectation can overwhelm any other aspect of the image. Even when victuals play a supporting role, the hungry eye appreciates the well-executed crust of bread and hunk of cheese

net brings in artworks on subjects that, at first reckoning, might appear off-topic. But it is in veering away from the expected menu that the show offers unexpected sustenance. For example, in illustrating her "Hunger" theme, Bell includes etchings from Goya's *Disasters of War* series, first published in 1863, which captures the grim realities of the wartime famine of 1811–1812, as well as Bartolomé-Esteban Murillo's *Saint Thomas of Villanueva Giving Alms to the Poor* (Fig. 4), with its allegoric, breastfeeding figure of Charity underscoring the friar's benevolence. In one, privation stands ugly and violent; in the other, it is nothing that faith can't assuage.

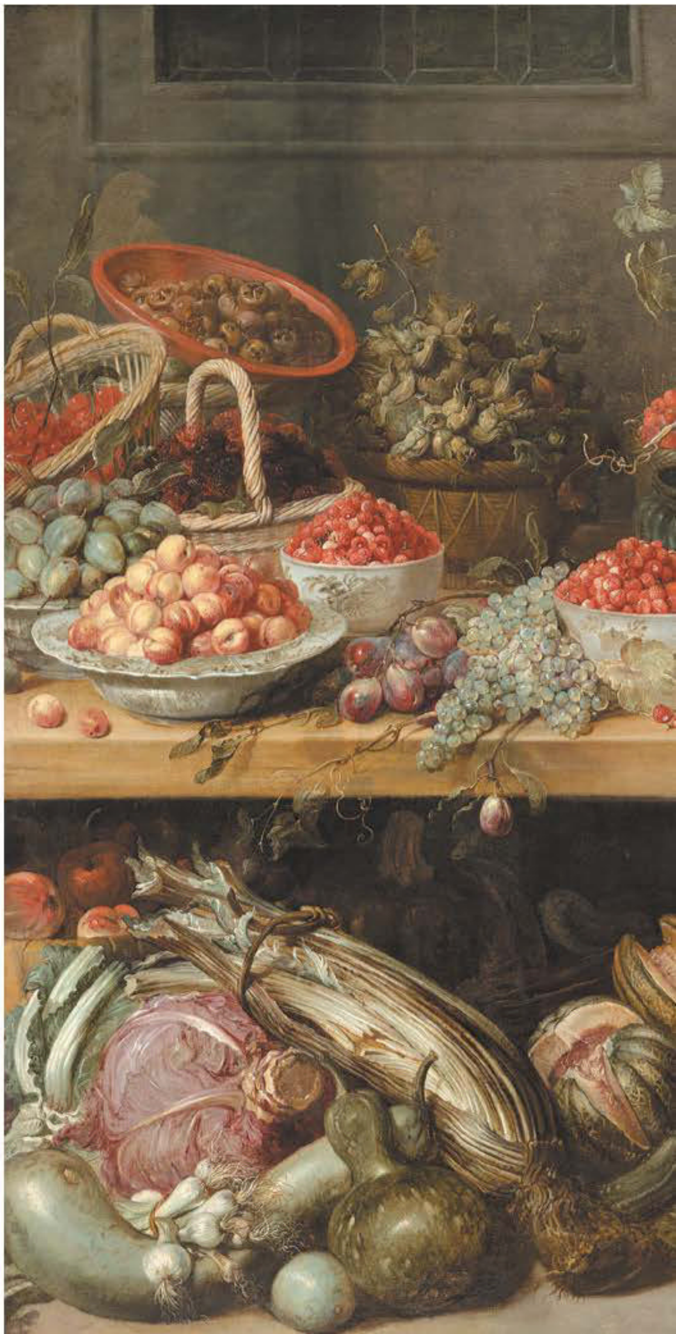
Still life of the Dutch Republic ricochets between sensuousness and sobriety, mercantile vanity, and civic pride. Bell draws on such works to illustrate both "Excess"—Jacques Linard's *Still Life: The Five Senses with Flowers* (Fig. 2), a composition of elements that range from wine and fruit to dice and playing cards—and "Sustenance"—Louise Moillon's quietly sensuous *Still life with Bowl of Bitter Oranges and a Lemon* (Fig. 5). More robust and direct in fleshing out the first of these themes is *Wine is a Mocker* (Fig. 3), in which Jan Steen (who often produced scenes of chaotic revelry) depicts an inebriated woman being loaded into a wheelbarrow like a sack of potatoes.

Subtle considerations undergird Bell's choice of artworks illustrating the latter theme. Frans Snyders's *Still Life with Fruit and Vegetables* (Fig. 7), for example, presents an overwhelming panoply of foodstuffs, in contrast to the comparative restraint of most still lifes. The painting is a fantasy, inasmuch as it brings together the produce of different seasons, but the abundance reads as nourishing and healthful

Fig. 5. *Still Life with Bitter Oranges and a Lemon* by Louise Moillon (1610–1696), 1634. Signed and dated "Loiyse Moillon./ 1634" at bottom. Oil on panel, 18 ¼ by 25 ½ inches.

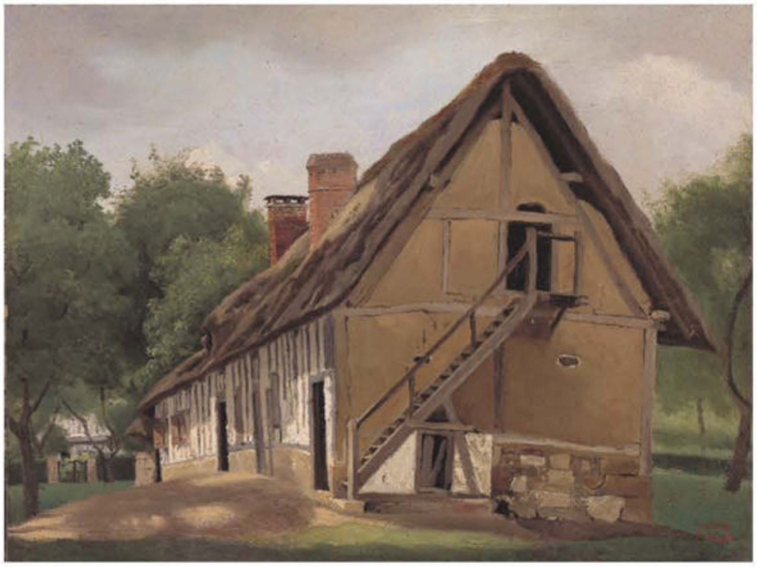


and, thanks to the presence of a young woman holding lovebirds, offers a respectful suggestion of fruitfulness. Speaking of the work, Bell goes deeper to ponder the toil that the image implies. “I find this painting fascinating because it invites interesting questions about agricultural labor, which is not directly represented,” she says. “Snyders produced these larder scenes for wealthy urban patrons who idealized country living, land ownership, and the concept of the ‘unbought meal,’ meaning the ability to sustain oneself with produce grown from a personal garden or plot of farmland. In reality, these collectors rarely did such work, instead buying their produce at local markets. Fast-forward to late nineteenth-century France. Camille Pissarro’s *The Poultry Market at Pontoise* offers a different approach to food-related labor (Fig. 6). Pissarro critiqued capitalist farming practices, and like his other left-leaning contemporaries, became increasingly interested in the lived experiences of agricultural workers. Here, the people in the marketplace take visual precedence over their wares. Pissarro’s artistic investigations of rural life led critics to refer to him as the ‘cabbage painter’—either to dismiss him as a painter of low-life subjects or to commend the ‘freshness’ of his paintings, which some of his supporters even described as beneficial to one’s health through visual consumption.”



Bell references labor less obliquely by including paintings in which food is entirely absent: Jean-Baptiste Camille Corot's *Farm Building at Bois-Guillaume, near Rouen* (Fig. 8) and *The Mill* (Fig. 10) by Alexander Alexandrovich Kiselev. On the other hand, *Peasants Outside a Farmhouse Butchering Pork* (Fig. 12), an oil-on-panel by Isack van Ostade, makes clear the muscular effort involved in slaughtering a pig. The diffuse light of the canvas gives way to a glowing corona in which a man in a blue tunic—the brightest spot in the painting—wields an axe over his head as he prepares to strike the strung-up carcass.

Although often embedded with symbolism or social commentary, food-adorned paintings that



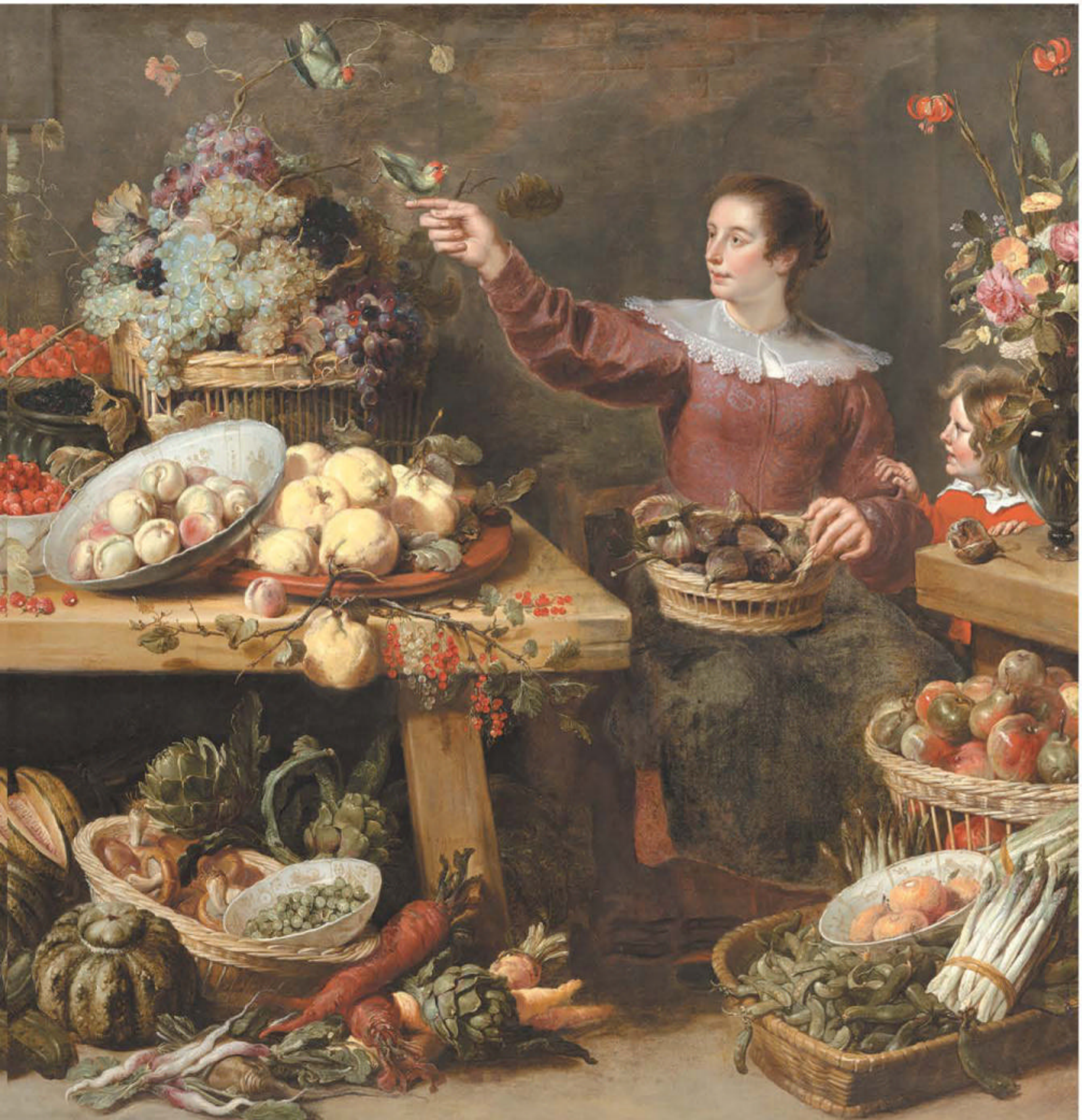


Fig. 6. *The Poultry Market at Pontoise* by Camille Pissarro (1830–1903), 1882. Signed and dated "C.Pissarro. 82" at lower left. Oil on canvas, 31 ⅞ by 25 ⅝ inches.

Fig. 7. *Still Life with Fruit and Vegetables* by Frans Snyders (1579–1657), 1625–1635. Oil on canvas, 68 ¼ by 101 inches.

Fig. 8. *Farm Building at Bois-Guillaume, near Rouen* by Jean-Baptiste Camille Corot (1796–1875), c. 1823–1824. Inscribed "Vente/ Corot" at lower right. Oil and pencil on paper, laid down on canvas, 10 by 13 inches. *Jones Simon Estate.*

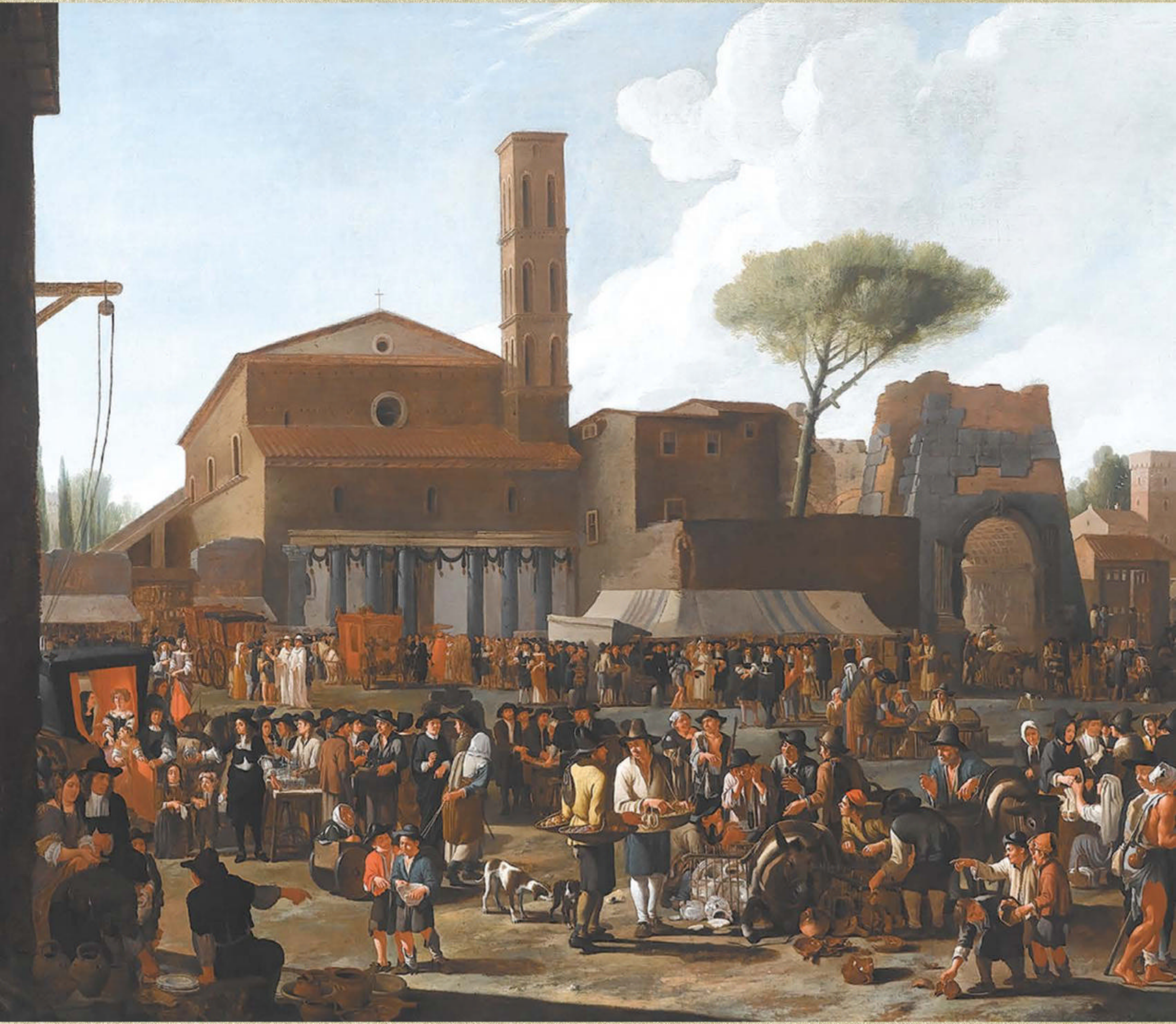
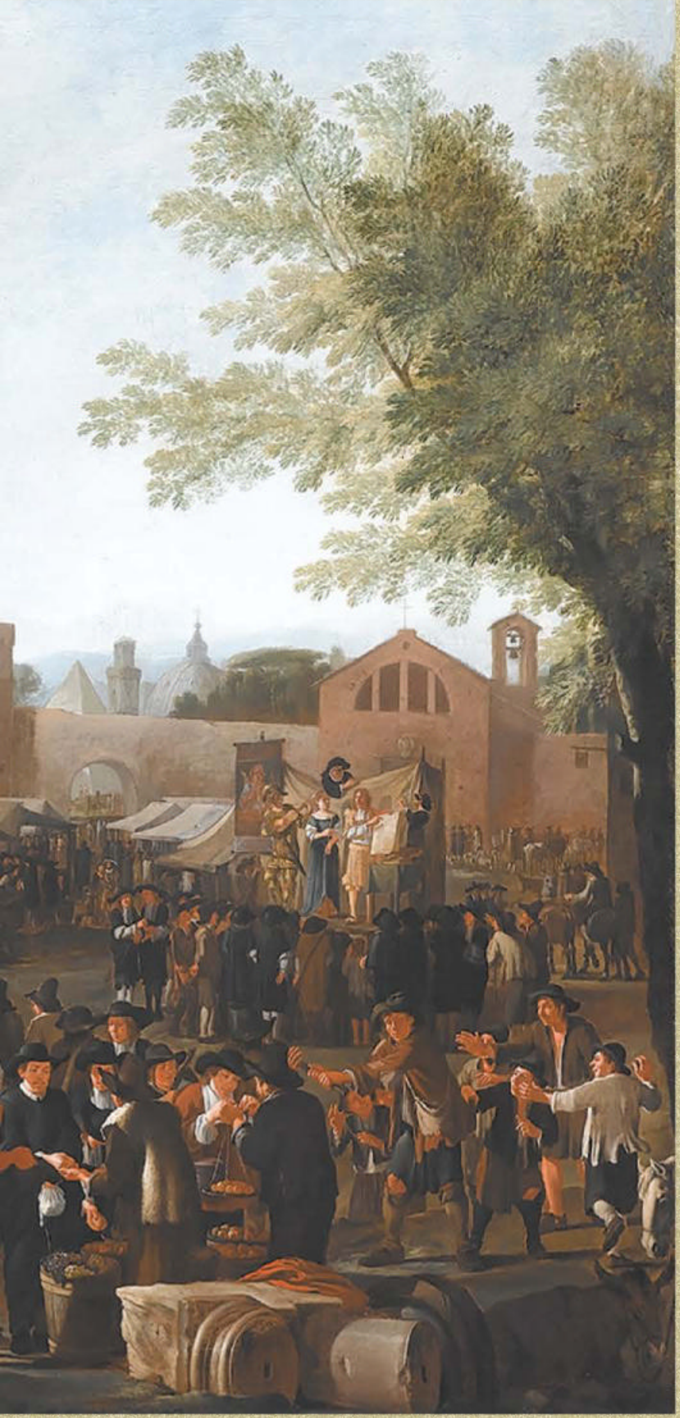


Fig. 9. *A Roman Market* by Willem Reuter (1642–1681), 1669. Oil on canvas, 46 ¾ by 76 inches. *Jones Simon Estate.*

Fig. 10. *The Mill* by Alexander Alexandrovich Kiselev (1838–1911), 1890. Signed and dated (in Cyrillic) "AKiselev 1890" at lower left. Oil on canvas, 29 ½ by 49 ⅛ inches.



show individuals engaged in social intercourse of one sort or another vibrate with an energy that unpeopled works can only suggest. While perhaps nothing in this exhibition matches the spirited throng of eaters in Pieter Bruegel the elder's famed *Peasant Wedding* (1568) in Vienna's Kunsthistorisches Museum, Willem Reuter's *A Roman Market* (Fig. 9) vividly captures the diverse characters in the bustling crowd at an open-air bazaar.

Food was a standard symbol of fecundity, especially (and obviously) when paired with the female form. Whether demure or sensual, woman was consumable. The rococo portrait *Young Girl Holding a Basket of Fruit* by François-Hubert Drouais combines purity with allure (Fig. 13). The presumption of the female body as a territory to be taken is compounded in Achille Devéria's *Odalisque* (Fig. 11). Although the supine figure manifests a certain self-possession—her self-satisfied indolence, the stream of tobacco smoke that issues from her lips—the woman's bare breast and full hips (the latter magnified by the twist of her torso and the brilliant hue of her pajama pants) identify her as a sexual object. Although no suggestive fig or apple is seen, the cigarette and coffee—indulgent luxuries—operate with equal significance as more contemporary symbols of sensory delight.

It is no wonder that depictions of what we eat have occupied an uncertain place in art's visual hierarchy. If not illustrating true hunger or utterly

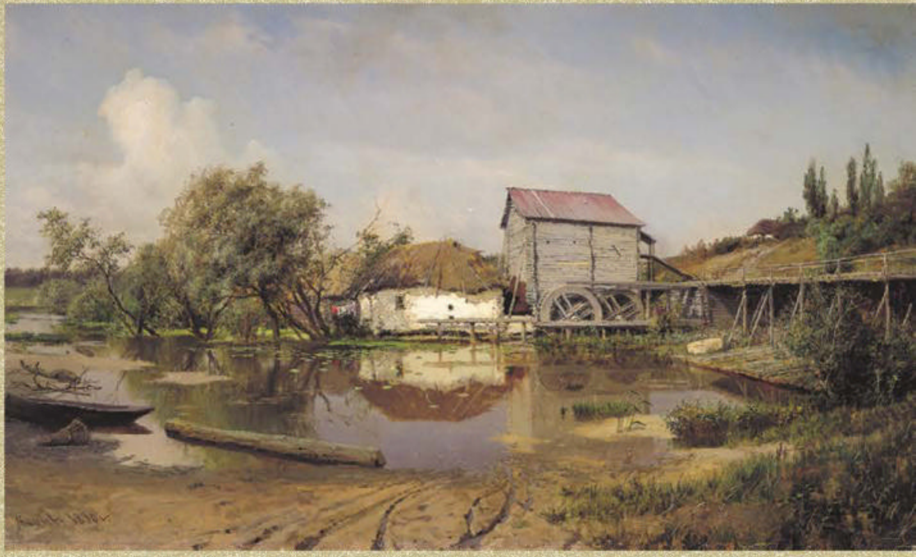
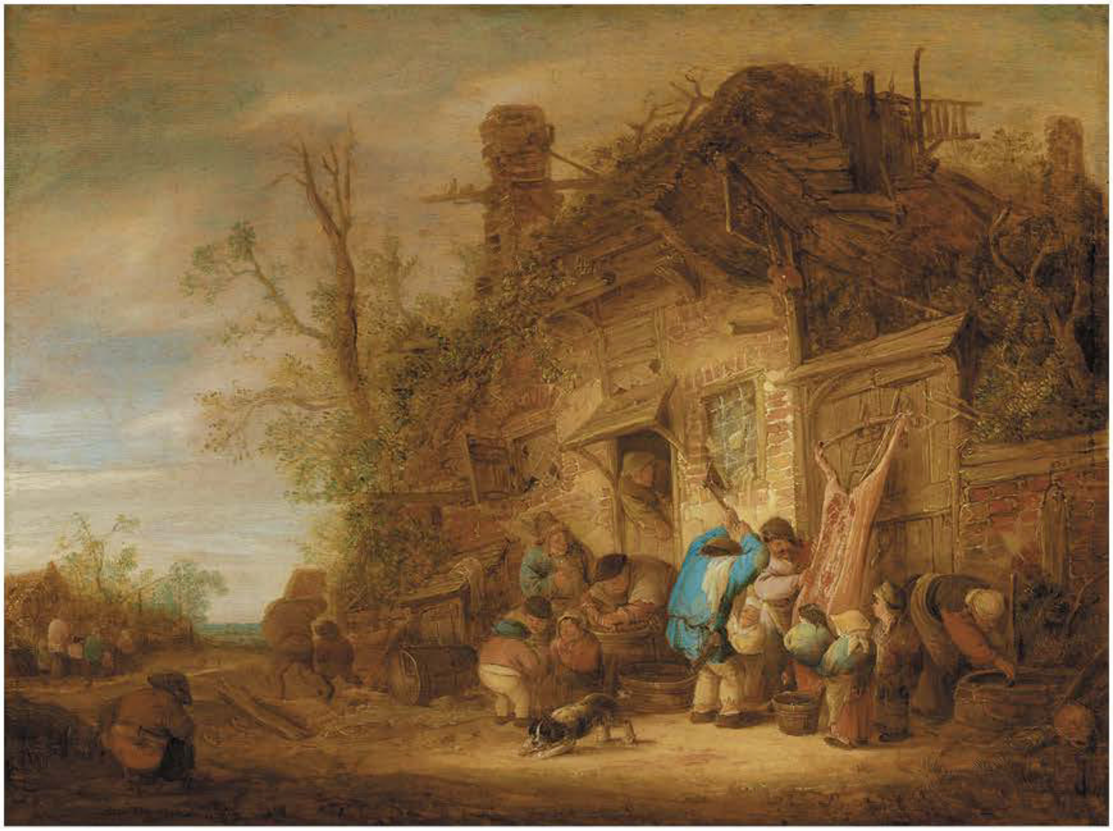
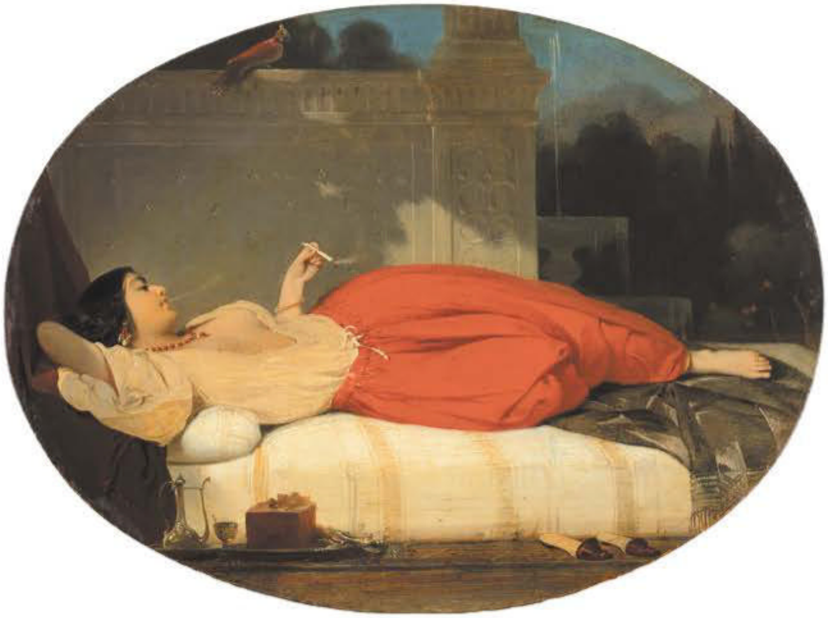


Fig. 11. ***Odalisque*** **by Achille-Jacques-Jean-Marie Devéria (1800–1857), c. 1830–1835. Signed "A Devéria" at lower left. Oil on panel, 9 by 12 ½ inches.**

Fig. 12. ***Peasants Outside a Farmhouse Butchering Pork*** **by Isack van Ostade (1621–1649), 1641. Signed and dated "Isack van Ostade/ 1641" at lower left. Oil on panel, 19 ⅛ by 25 ½ inches.** ***Photograph courtesy of the J. Paul Getty Museum, Los Angeles.***

Fig. 13. ***Young Girl Holding a Basket of Fruit*** **by Francois-Hubert Drouais (1727–1775), mid-1700s. Oil on canvas, 28 ¾ by 23 ¼ inches.**





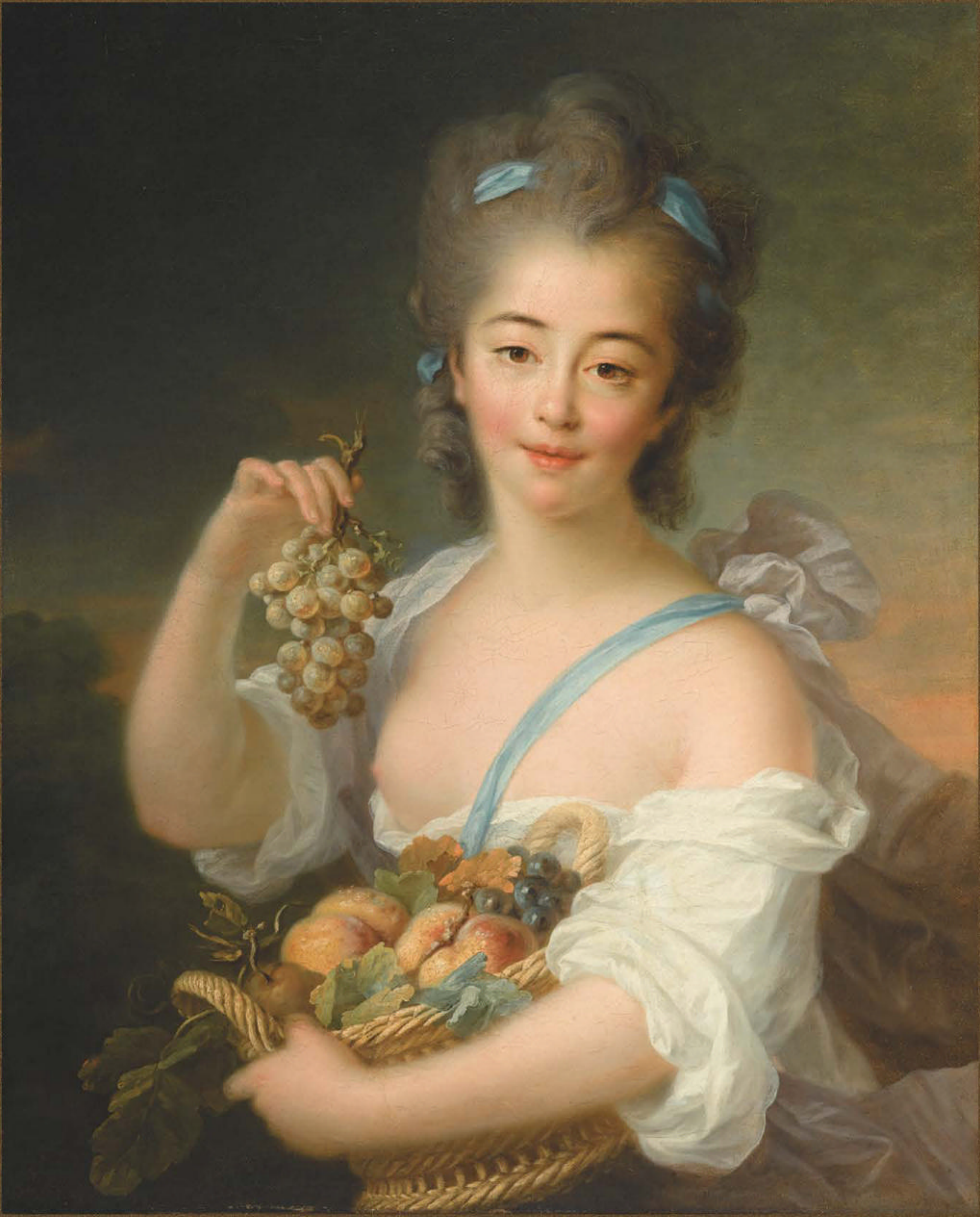
meager repasts, artists usually pulled out all the stops when painting food. Delectation can overwhelm any other aspect of the image. Even when victuals play a supporting role, as they do in many genre pictures, the hungry eye appreciates the well-executed crust of bread and hunk of cheese. A groaning board may signify gluttony, but that sinful temptation is also beautiful. Can intimations of alimentation ever embody the noble, the profound, the good? Perhaps not, in a strictly moral sense. But when Degas compared a pear by Manet to the *Jupiter and Thetis* of Ingres, he remarked, "a pear like that would overthrow any god."[2]

All Consuming: Art and the Essence of Food is on view at the Norton Simon Museum to August 14.

---

[1] [Alexandre Balthazar Laurent Grimod de la Reynière], *Almanach des Gourmands*, vol. 2 (1805), p. 185, translated from the French. [2] Quoted in Sue Roe, *The Private Lives of the Impressionists* (New York: Harper, 2007), p. 117.

THOMAS CONNORS *is a Chicago-based arts writer.*



The Joy of Cookbooks

By Richmond Ellis

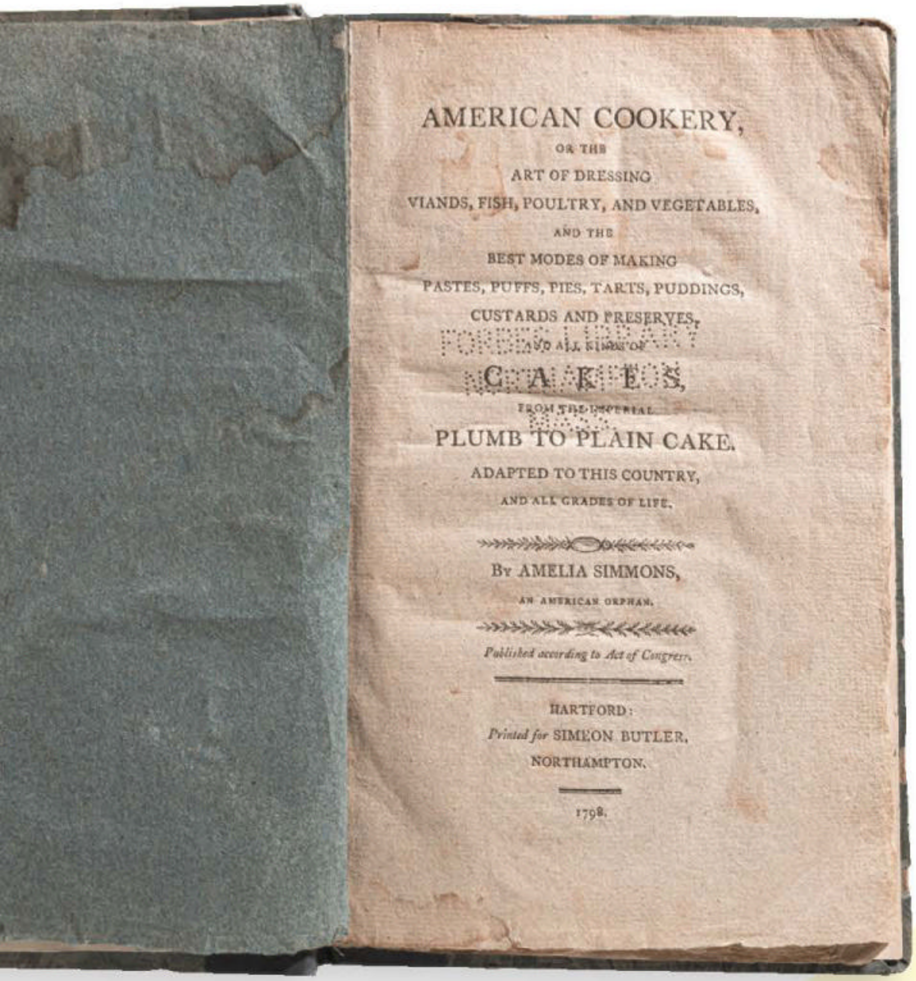
The Joy of Cooking
Irma S. Rombauer
WAYS TO WONDERFUL FOOD
PICTURE COOK BOOK
BY THE EDITORS
The Art of Fine Baking

A selection of cookbooks from the author's collection. *Except as noted, photographs by Geoff Spear Photography, New York.*

A cookbook collector catalogues a few of the many volumes that have helped him explore and enjoy the byways of American cuisine

My first cookbook was a gift I received from my parents when I was ten or eleven years old: *Betty Crocker's Cookbook for Boys and Girls*—a delightful book with easy recipes and charming photography. I was hooked. Then, in the mid 1980s, when I owned just a few of what I call the "working" cookbooks I use for my job as a food stylist for commercial film and photo shoots, I started noticing oddball books available at flea markets and street fairs. They went for 50 cents, maybe a dollar, and had titles such as *What Cooks in Suburbia*, *Saucepans and the Single Girl*, and *The I Hate to Cook Book*. Soon I had a shelf filled with these oddities. It was then that my husband-to-be, interior decorator Thomas Jayne, encouraged me to start collecting American cookbooks seriously. He felt they represented an under-appreciated area of American culture (and as a Winterthur Fellow, he knows what he is talking about). Well, forty years and nearly five thousand books on American foodways later, I offer up this smattering of what I have collected.

A glimpse of the author's cookbook library at his home in New York. ***Photograph by Don Freeman.***



AMERICAN COOKERY,
OR THE
ART OF DRESSING
VIANDS, FISH, POULTRY, AND VEGETABLES,
AND THE
BEST MODES OF MAKING
PASTES, PUFFS, PIES, TARTS, PUDDINGS,
CUSTARDS AND PRESERVES,
AND ALL KINDS OF
CAKES,
FROM THE IMPERIAL
PLUMB TO PLAIN CAKE.
ADAPTED TO THIS COUNTRY,
AND ALL GRADES OF LIFE.

By AMELIA SIMMONS,
AN AMERICAN ORPHAN.

Published according to Act of Congress.

HARTFORD:
Printed for SIMEON BUTLER,
NORTHAMPTON.

1798.

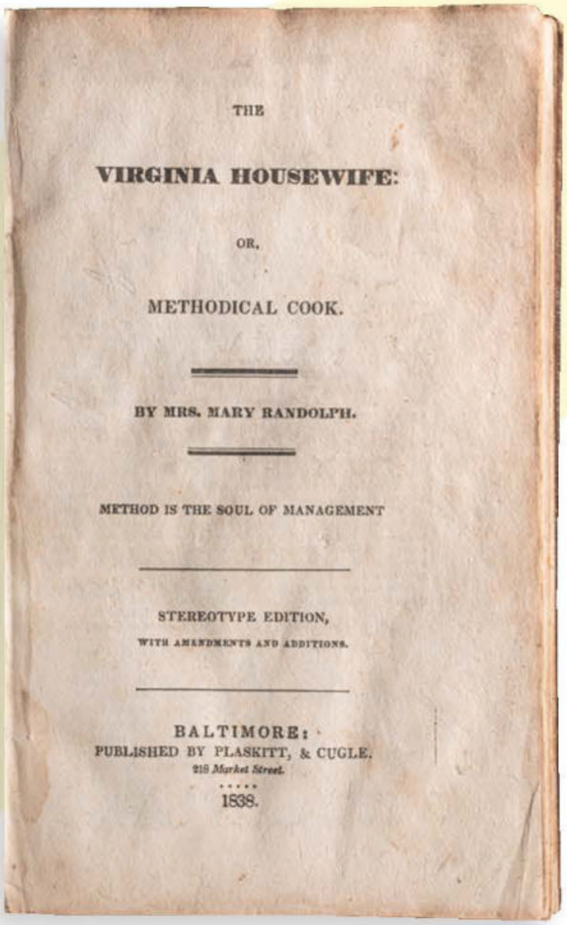
FORBES LIBRARY
MASS.

American Cookery by Amelia Simmons (first edition, Hartford, Connecticut, 1796; my edition, 1798)

Considered the first "American" cookbook by an American author, it is not, however, the first cookbook published in America. Several English books were reprinted here during the eighteenth century. While a great many of the recipes in *American Cookery* do come from English cookery books of the period, this book is notable for its inclusion of several quintessentially American ingredients—for example, it includes five recipes using corn meal. Also notable is the self-description that Simmons added to her byline: "An American Orphan."

The Virginia Housewife by Mary Randolph (first edition, Washington, DC, 1824; my edition 1838)

The Virginia Housewife is regarded by several noted food scholars as the first truly "American" cookbook—especially because of its extensive use of domestic and newly imported ingredients, as well as indigenous preparation techniques. Extremely popular, the book was published in many editions during the early nineteenth century. Mary Randolph was the granddaughter of Thomas Jefferson and spent considerable time at Monticello. I like to think a bit of Jeffersonian rationalism is reflected in the book's subtitle: "Method is the Soul of Management."



THE
VIRGINIA HOUSEWIFE:
OR,
METHODICAL COOK.

BY MRS. MARY RANDOLPH.

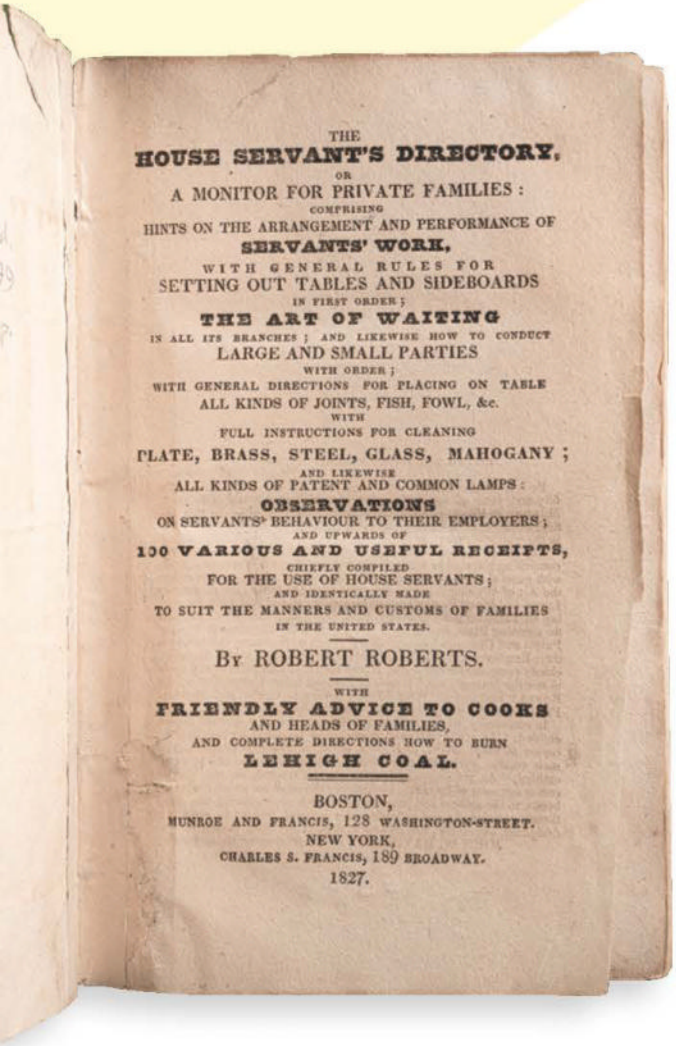
METHOD IS THE SOUL OF MANAGEMENT

STEREOTYPE EDITION,
WITH AMENDMENTS AND ADDITIONS.

BALTIMORE:
PUBLISHED BY PLASKITT, & CUGLE,
218 Market Street.
1838.

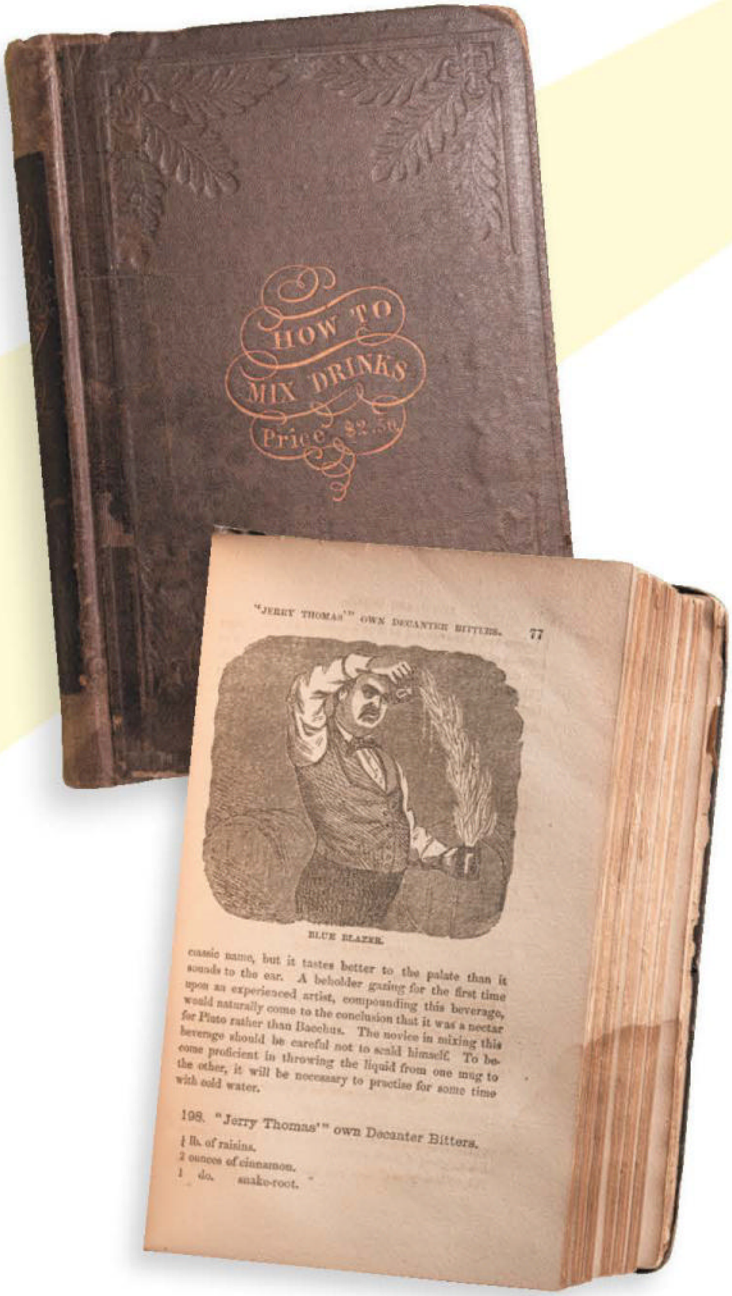
The House Servant's Directory by Robert Roberts (first edition, Boston, 1827)

While technically not a cookbook, it is probably the most important early American treatise on household organization and administration. It is also one of the first commercially published books written by an African American. Roberts was the butler for US senator and governor of Massachusetts Christopher Gore. The title page describes the many topics covered in the book, which became the standard reference on the subject of domestic management for many years.



THE
HOUSE SERVANT'S DIRECTORY,
OR
A MONITOR FOR PRIVATE FAMILIES:
COMPRISING
HINTS ON THE ARRANGEMENT AND PERFORMANCE OF
SERVANTS' WORK,
WITH GENERAL RULES FOR
SETTING OUT TABLES AND SIDEBOARDS
IN FIRST ORDER;
THE ART OF WAITING
IN ALL ITS BRANCHES; AND LIKEWISE HOW TO CONDUCT
LARGE AND SMALL PARTIES
WITH ORDER;
WITH GENERAL DIRECTIONS FOR PLACING ON TABLE
ALL KINDS OF JOINTS, FISH, FOWL, &c.
WITH
FULL INSTRUCTIONS FOR CLEANING
PLATE, BRASS, STEEL, GLASS, MAHOGANY;
AND LIKEWISE
ALL KINDS OF PATENT AND COMMON LAMPS:
OBSERVATIONS
ON SERVANTS' BEHAVIOUR TO THEIR EMPLOYERS;
AND UPWARDS OF
100 VARIOUS AND USEFUL RECEIPTS,
CHIEFLY COMPILED
FOR THE USE OF HOUSE SERVANTS;
AND IDENTICALLY MADE
TO SUIT THE MANNERS AND CUSTOMS OF FAMILIES
IN THE UNITED STATES.
BY ROBERT ROBERTS.
WITH
FRIENDLY ADVICE TO COOKS
AND HEADS OF FAMILIES,
AND COMPLETE DIRECTIONS HOW TO BURN
LEHIGH COAL.

BOSTON,
MUNROE AND FRANCIS, 128 WASHINGTON-STREET.
NEW YORK,
CHARLES S. FRANCIS, 189 BROADWAY.
1827.



HOW TO MIX DRINKS
Price $2.50

"JERRY THOMAS'" OWN DECANTER BITTERS. 77

BLUE BLAZER.

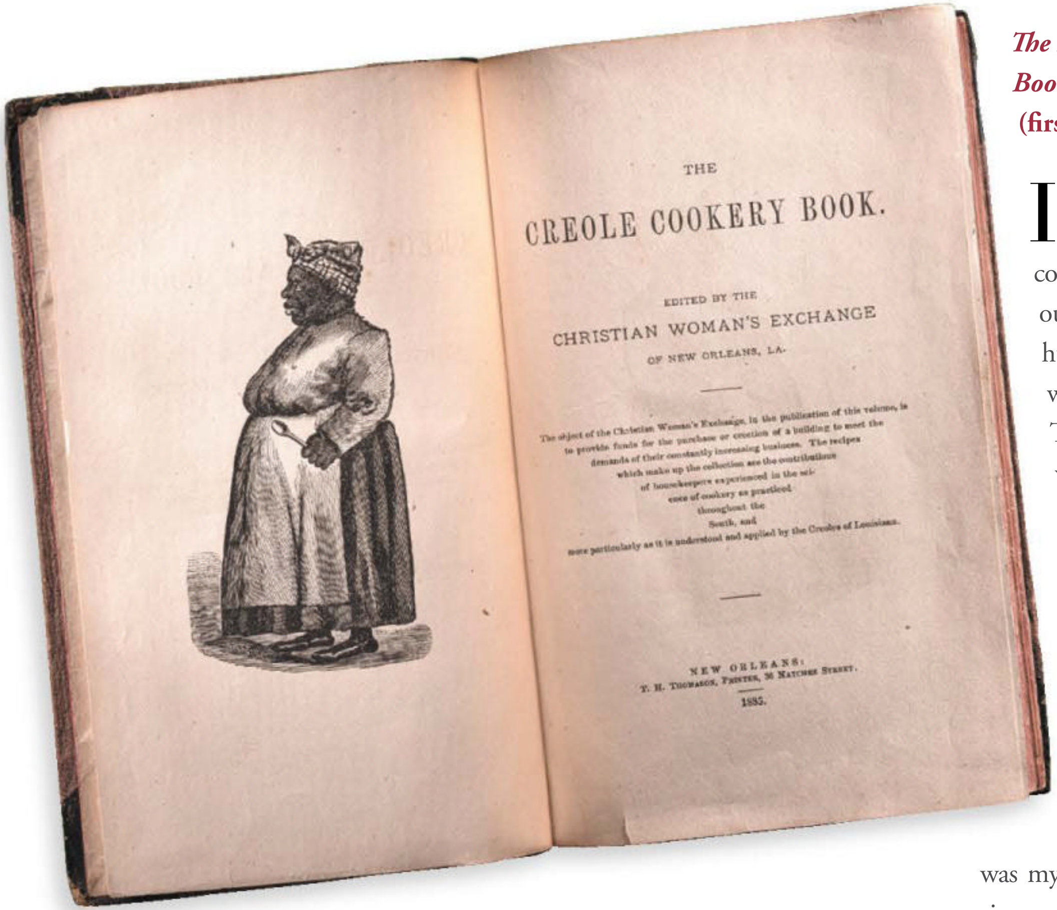
classic name, but it tastes better to the palate than it sounds to the ear. A beholder gazing for the first time upon an experienced artist, compounding this beverage, would naturally come to the conclusion that it was a nectar for Pluto rather than Bacchus. The novice in mixing this beverage should be careful not to scald himself. To become proficient in throwing the liquid from one mug to the other, it will be necessary to practise for some time with cold water.

198. "Jerry Thomas'" own Decanter Bitters.

¼ lb. of raisins.
2 ounces of cinnamon.
1 do. snake-root.

How to Mix Drinks by Jerry Thomas (first edition, New York, 1862)

The first real cocktail book published in America, the subtitle is among my favorites: "The Bon Vivant's Companion." Jerry Thomas, known as "the father of mixology," owned and operated several bars and saloons in New York City. Among the many recipes, more than several of which were his own creations, are two of the celebrated nineteenth-century concoctions—the Blue Blazer and the Corpse Reviver.



THE

CREOLE COOKERY BOOK.

EDITED BY THE

CHRISTIAN WOMAN'S EXCHANGE

OF NEW ORLEANS, LA.

The object of the Christian Woman's Exchange, in the publication of this volume, is
to provide funds for the purchase or erection of a building to meet the
demands of their constantly increasing business. The recipes
which make up the collection are the contributions
of housekeepers experienced in the sci-
ence of cookery as practiced
throughout the
South, and
more particularly as it is understood and applied by the Creoles of Louisiana.

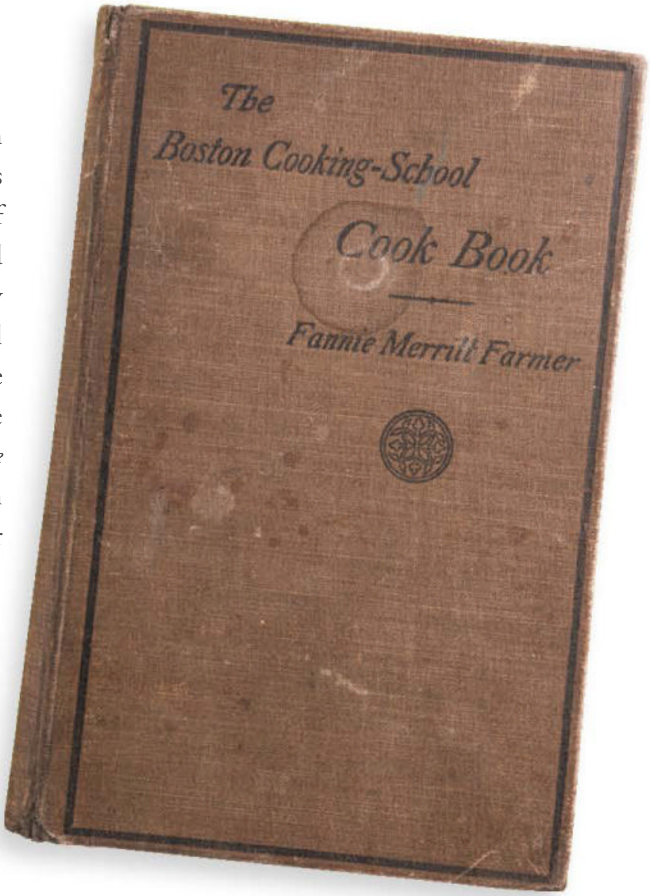
NEW ORLEANS:
T. H. THOMASON, PRINTER, 36 NATCHEZ STREET.
1885.

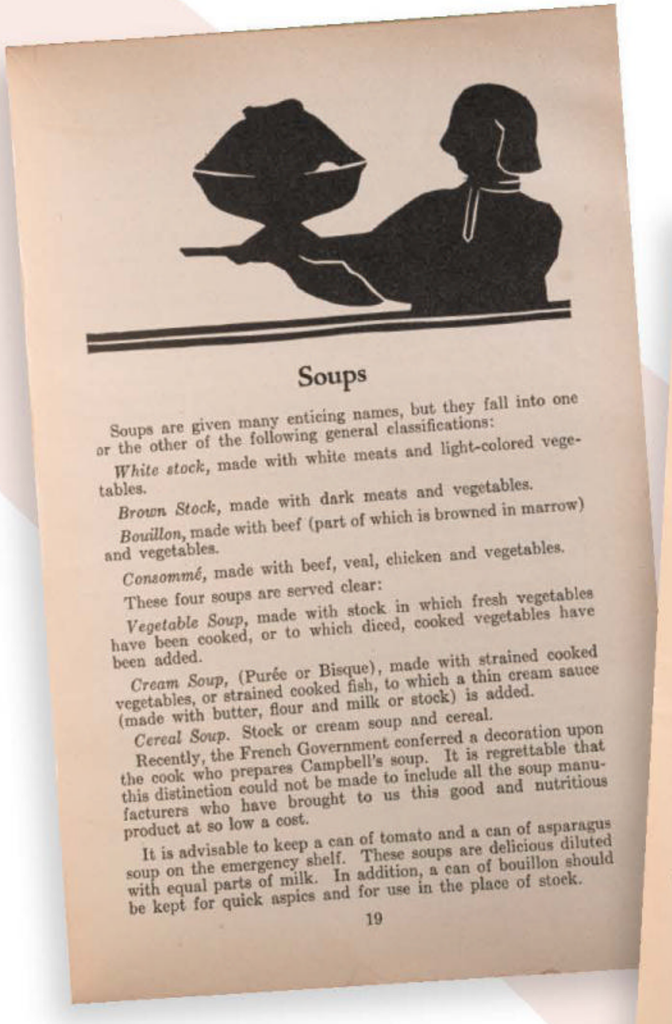
The Boston Cooking-School Cook Book by Fannie Merritt Farmer (first edition, Boston, 1896)

I am extremely fortunate to have a first edition of this book in my collection—a thoughtful and generous wedding present from one my husband's clients. The first printing was limited to three thousand copies. The publishers were not confident it would sell due to the fact that two years earlier, the then-president of the Boston Cooking-School, Mary J. B. Lincoln, had published a not dissimilar book. Fannie Farmer took a more methodical approach to writing recipes, offering detailed instructions, standardized measurements, and precise cooking times and temperatures. This was my mother's go-to cookbook when I was growing up. I still use her dog-eared copy.

The Creole Cookery Book, ed. Christian Woman's Exchange (first edition, New Orleans, 1885)

To quote the title page: "The recipes which make up the collection are the contributions of housekeepers experienced in the science of cookery as practiced throughout the South, and particularly as it is understood and applied by the Creoles of Louisiana." Hence the wonderful illustration, printed on the cover and opposite the title page: an homage image to the home cook. While Lafcadio Hearn's book, *La Cuisine Creole*, is generally thought of as the first book on the subject, it was in fact published shortly after *The Creole Cookery Book*.





Soups

Soups are given many enticing names, but they fall into one or the other of the following general classifications:

White stock, made with white meats and light-colored vegetables.

Brown Stock, made with dark meats and vegetables.

Bouillon, made with beef (part of which is browned in marrow) and vegetables.

Consommé, made with beef, veal, chicken and vegetables.

These four soups are served clear:

Vegetable Soup, made with stock in which fresh vegetables have been cooked, or to which diced, cooked vegetables have been added.

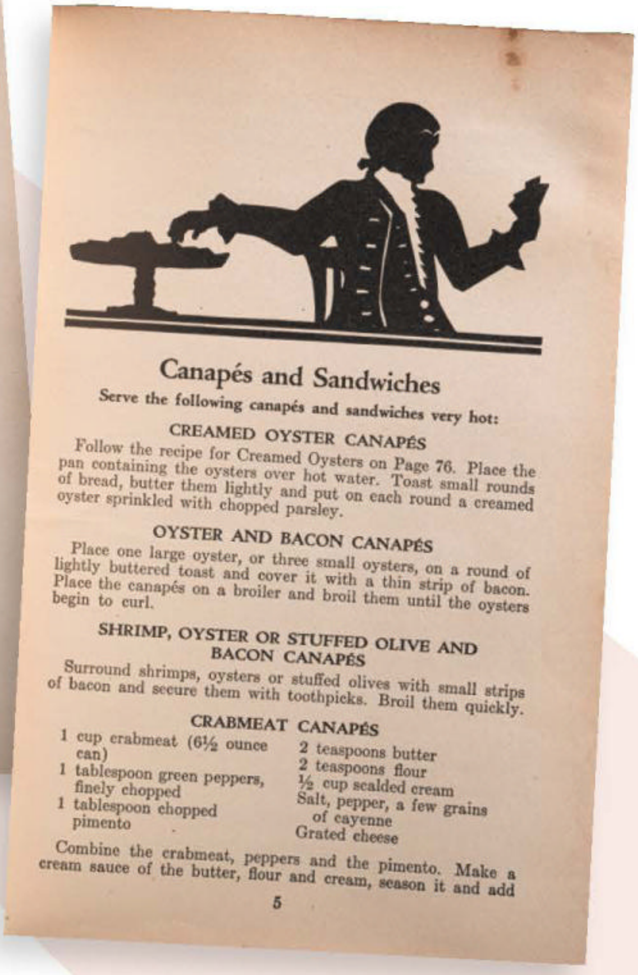
Cream Soup, (Purée or Bisque), made with strained cooked vegetables, or strained cooked fish, to which a thin cream sauce (made with butter, flour and milk or stock) is added.

Cereal Soup. Stock or cream soup and cereal.

Recently, the French Government conferred a decoration upon the cook who prepares Campbell's soup. It is regrettable that this distinction could not be made to include all the soup manufacturers who have brought to us this good and nutritious product at so low a cost.

It is advisable to keep a can of tomato and a can of asparagus soup on the emergency shelf. These soups are delicious diluted with equal parts of milk. In addition, a can of bouillon should be kept for quick aspics and for use in the place of stock.

19



Canapés and Sandwiches

Serve the following canapés and sandwiches very hot:

CREAMED OYSTER CANAPÉS

Follow the recipe for Creamed Oysters on Page 76. Place the pan containing the oysters over hot water. Toast small rounds of bread, butter them lightly and put on each round a creamed oyster sprinkled with chopped parsley.

OYSTER AND BACON CANAPÉS

Place one large oyster, or three small oysters, on a round of lightly buttered toast and cover it with a thin strip of bacon. Place the canapés on a broiler and broil them until the oysters begin to curl.

SHRIMP, OYSTER OR STUFFED OLIVE AND BACON CANAPÉS

Surround shrimps, oysters or stuffed olives with small strips of bacon and secure them with toothpicks. Broil them quickly.

CRABMEAT CANAPÉS

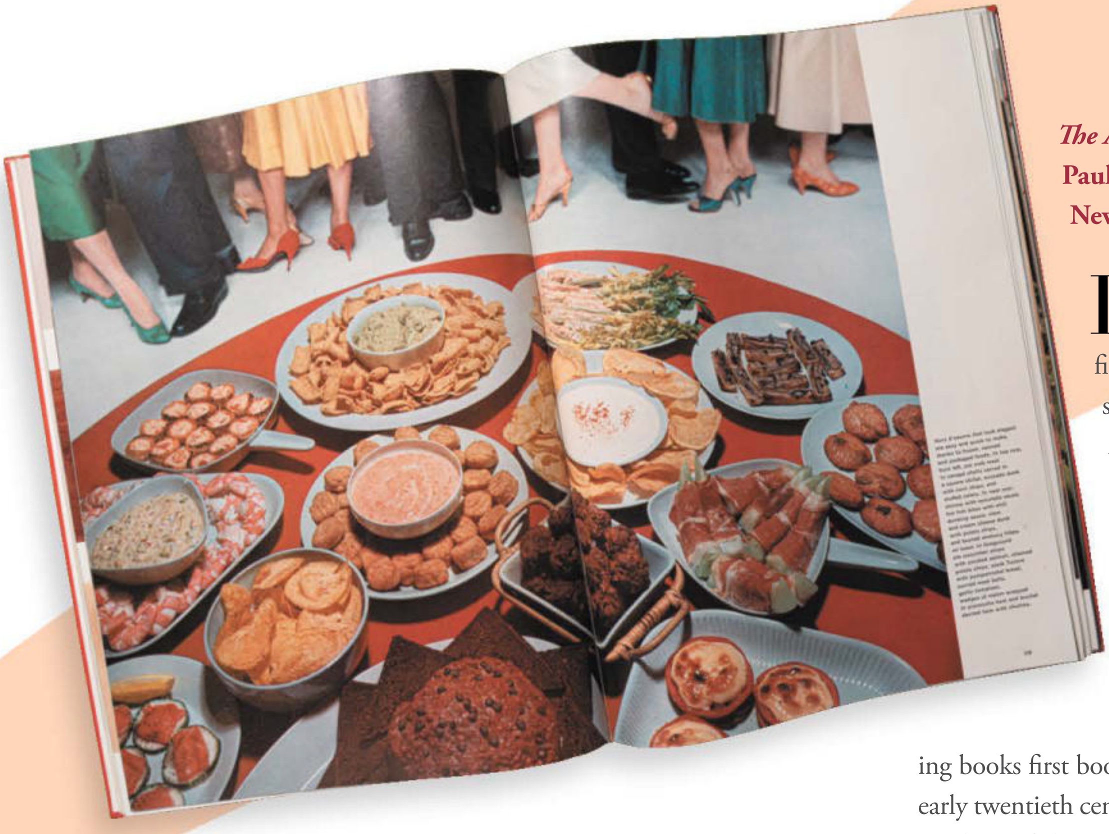
1 cup crabmeat (6½ ounce can)
1 tablespoon green peppers, finely chopped
1 tablespoon chopped pimento
2 teaspoons butter
2 teaspoons flour
½ cup scalded cream
Salt, pepper, a few grains of cayenne
Grated cheese

Combine the crabmeat, peppers and the pimento. Make a cream sauce of the butter, flour and cream, season it and add

5

The Joy of Cooking by Irma S. Rombauer (first edition, St. Louis, Missouri, 1931)

At age fifty-four, Irma Rombauer—an upper middle-class housewife and noted hostess—had three thousand copies of this book printed using her own funds. I am privileged to own two of those copies. Though I have never seen one with a dust jacket, the original 1931 edition featured an incredible illustration of Saint Martha of Bethany, patron saint of cooks, slaying a dragon. The wonderful drawings throughout the book were done by Rombauer's daughter, Marion. Still in print and wonderfully updated, this is the book I recommend to friends who want to learn to cook—as it is the book from which I taught myself to cook while in college.



The Art of Fine Baking by Paula Peck (first edition, New York, 1961)

I do not remember when I acquired this book, but it is the first I refer to when I want to bake something. Though the book is not illustrated, the instructions are thorough and precisely explained. The recipe for angel food cake, for example, covers eleven pages. The book is truly an unsung classic in my collection.

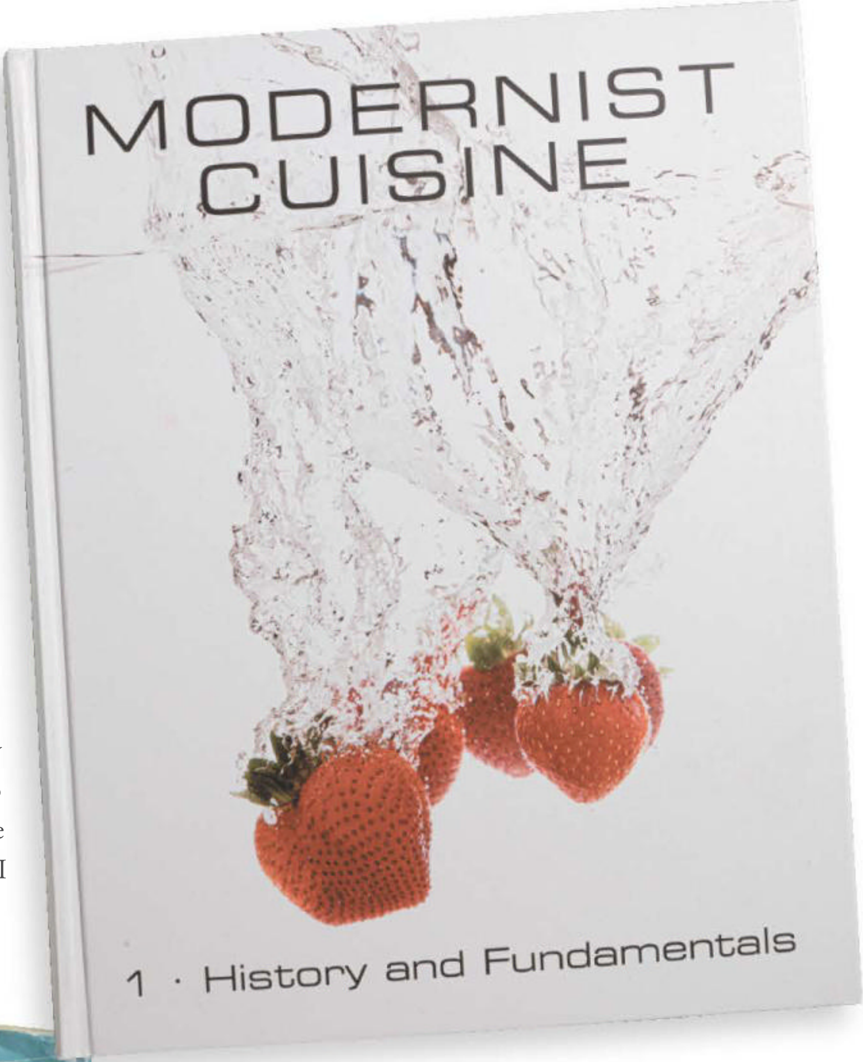
Publication of American baking books first boomed in the late nineteenth and early twentieth centuries, as the railroads made the produce of the great wheat fields of the Midwest widely available, and the technological advances in the refinement of flour, sugar, and leavening ingredients—not to mention refrigeration—made home baking accessible. I have no shortage of these books in my collection, as evidenced by row after row of wonderful trade bindings.

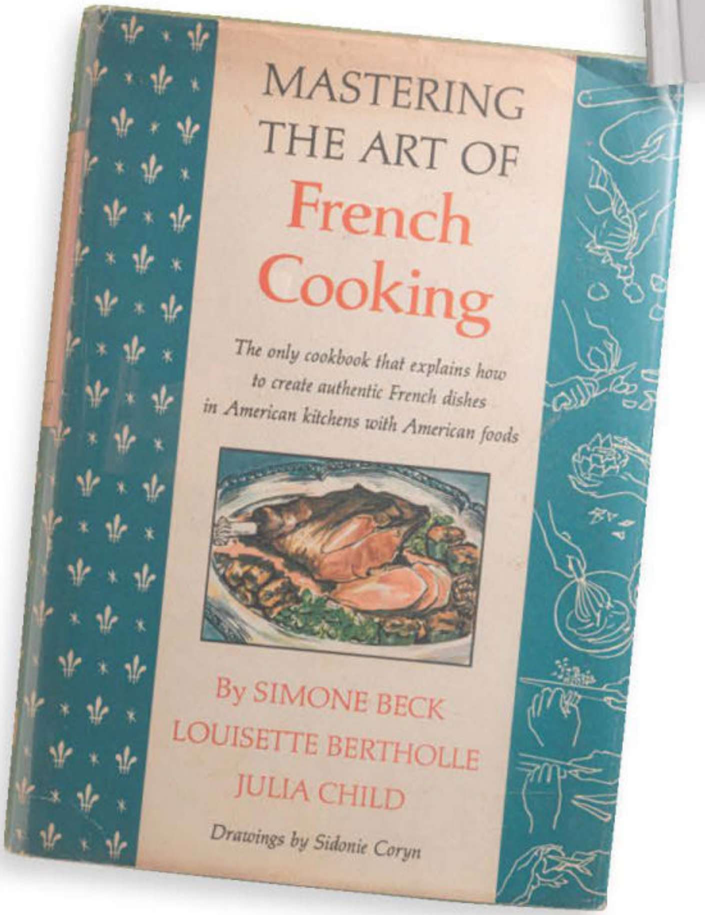
Picture Cook Book by the editors of *Life* magazine (first edition, New York, 1958)

One of the first coffee-table-cum-cookbooks (if not the only one), *Picture Cook Book* features photography that was groundbreaking for its time, with images taken by a notable list of contributing photographers, including Arnold Newman and Eliot Elisofon. This mid-century gem offers, as one reviewer wrote, a look into "late-1950's aspirational suburban American dining and entertaining." It was a precursor to the lavish, over-scaled lifestyle cookbooks that began to appear in the 1980s. The photo spread of the cocktail party is one of my all-time favorite food photographs—note the platter of Fritos and dip on the far side of the table.

Mastering the Art of French Cooking by Simone Beck, Louisette Bertholle, and Julia Child (first edition, New York, 1961)

There is not much I can add about the profound influence this book and its subsequent editions have had on American cuisine and cooking. It took me years to find a first edition, first printing, and then many years more to ask Julia Child to sign it for me. That happened when Thomas and I attended a dinner and book signing for her last cookbook at the James Beard Foundation. We were last to have books signed, and Child, who was famously six feet, two inches tall, insisted that Tom—who checks in a six foot, seven—escort her down the stairs to the dining room. "Rarely," she said, "do I have a man taller than myself on my arm."


MODERNIST CUISINE
1 · History and Fundamentals


MASTERING THE ART OF French Cooking
The only cookbook that explains how to create authentic French dishes in American kitchens with American foods
By SIMONE BECK
LOUISETTE BERTHOLLE
JULIA CHILD
Drawings by Sidonie Coryn

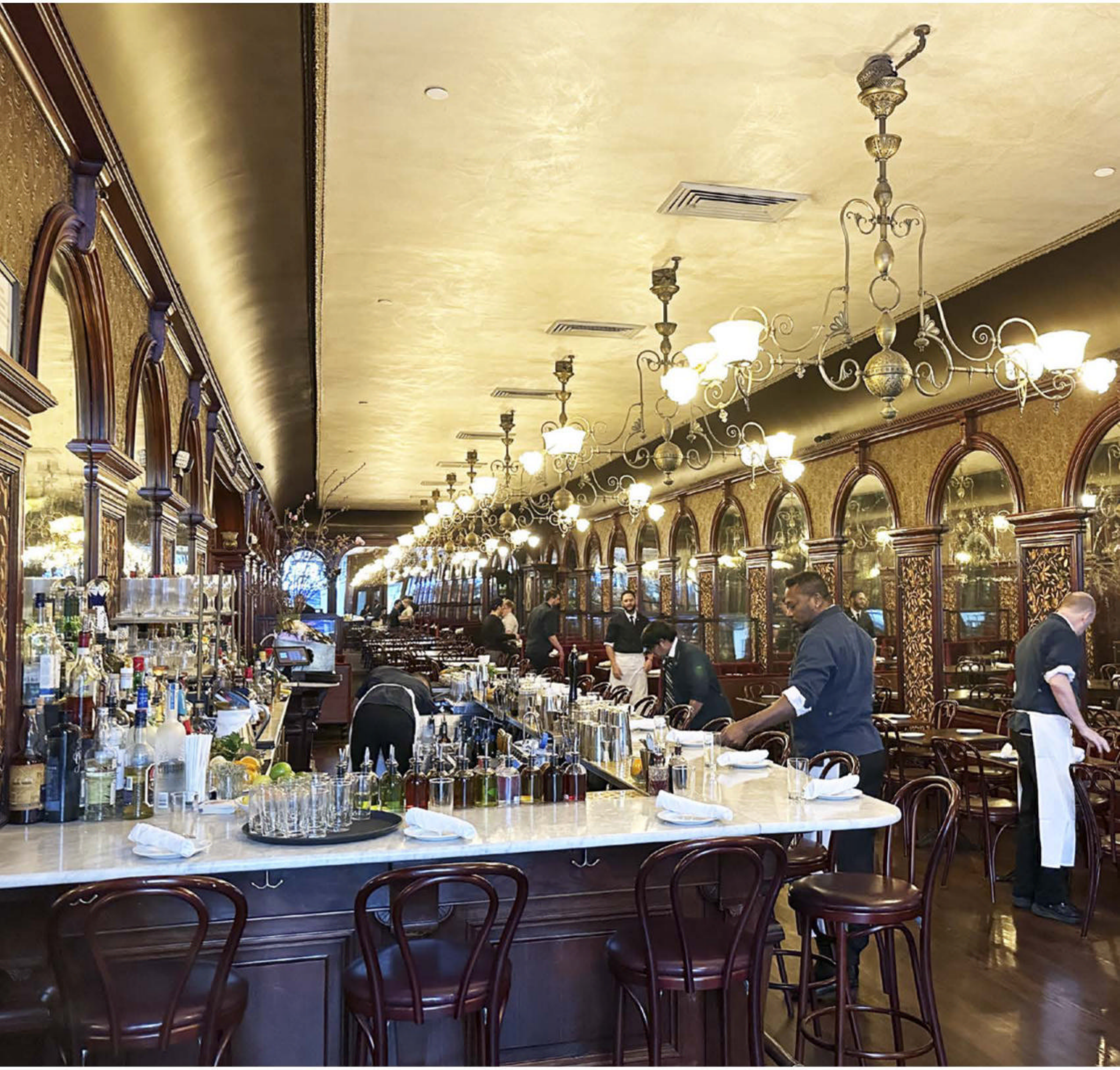
Modernist Cuisine: The Art and Science of Cooking by Nathan Myhrvold, Chris Young, and Maxime Bilet (6 vols., first edition, Bellevue, Washington, 2011)

Comprising five hard-bound volumes, 2,438 pages, and weighing fifty-two pounds, this encyclopedia of contemporary cooking must be seen to be believed. The photography is stupendous. To keep my collection comprehensive and up to date, I felt it had to be included. (Thank you, Tom, for the extravagant Christmas present.)

In addition to being a food stylist and an avid collector of books on American foodways, **RICHMOND ELLIS** *was a consultant and stylist on the Martin Scorsese film* The Age of Innocence, *and a contributor to the* Encyclopedia of Food and Culture, *published by Charles Scribner's Sons. He is a member of the Culinary Historians of New York, the International Association of Culinary Professionals, and the Southern Foodways Alliance. He is also a new member of the Smithsonian Institute's National Museum of American History Kitchen Cabinet, and is a member of the advisory board of the Southern Food and Beverage Museum in New Orleans, where he has a second home.*

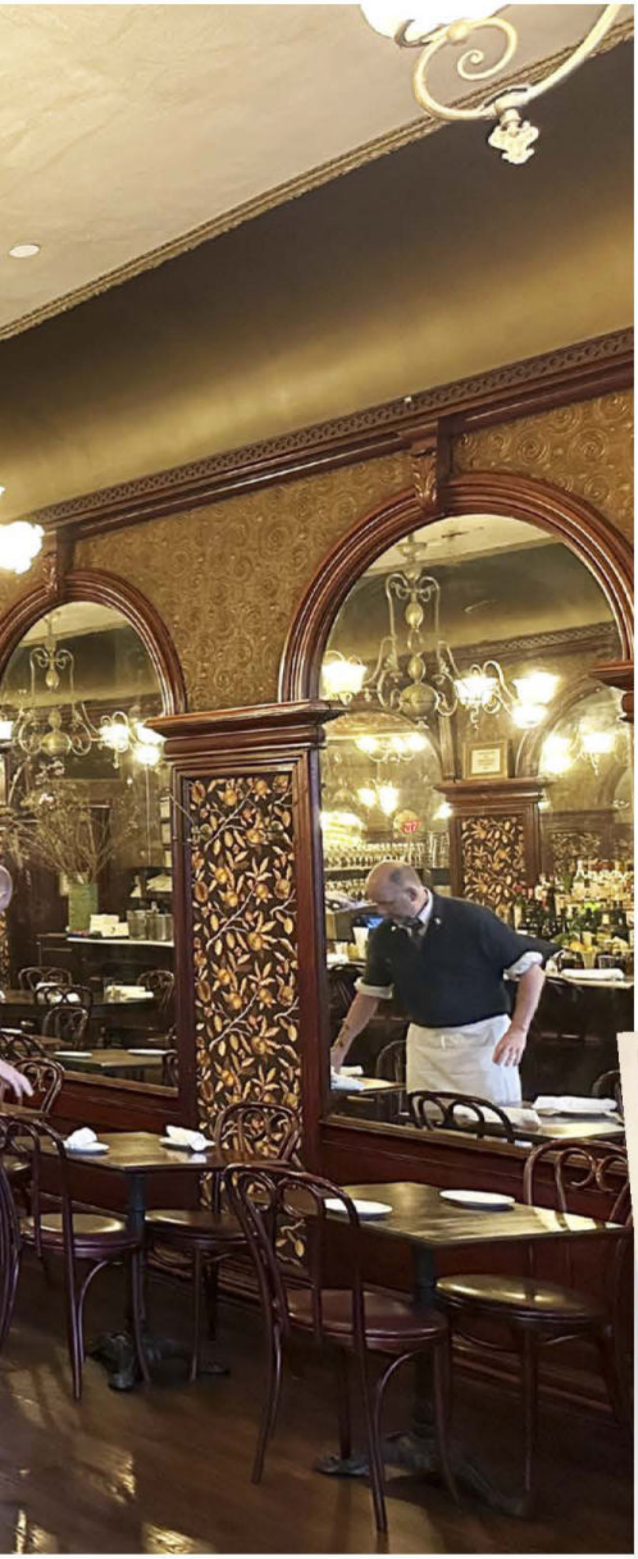
History *on the* Half Shell

By
Elizabeth
Pochoda



All about the renaissance of the landmark nineteenth-century
Brooklyn restaurant Gage & Tollner

> “You must have heard of it, Gage & Tollner.”
> — Truman Capote, *A House on the Heights*

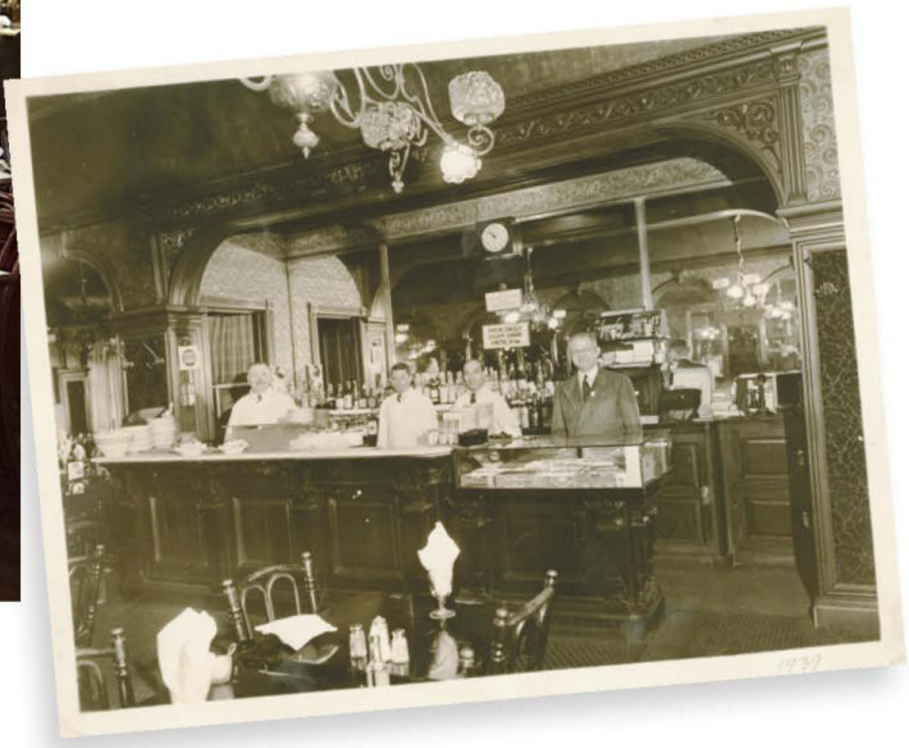


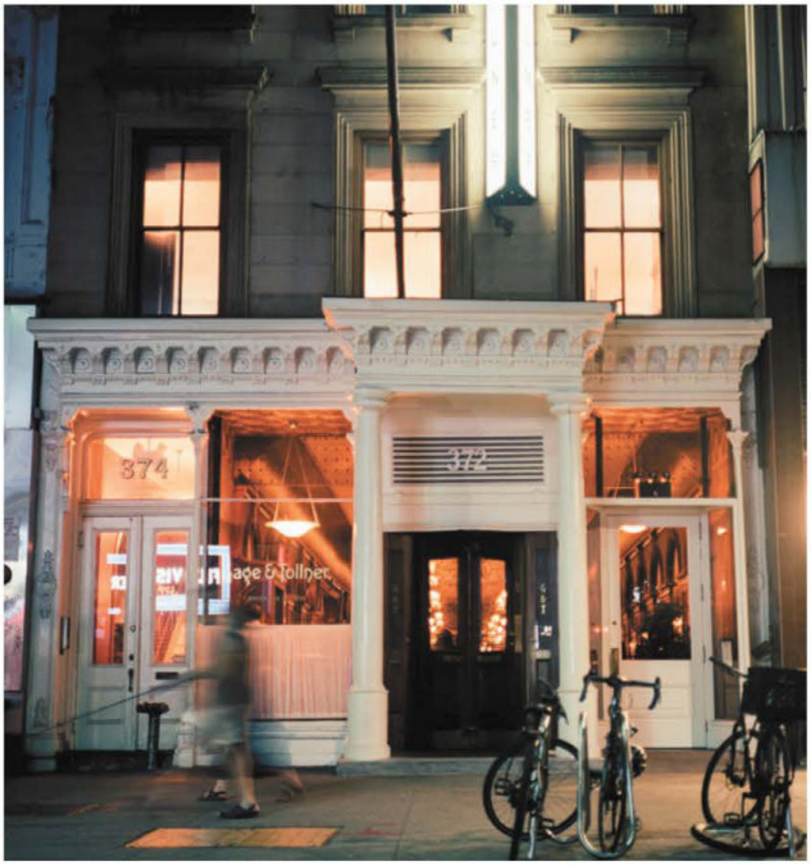
If Brooklyn can be said to have an official bird it must be the crane, that mechanical raptor looming over every brick and brownstone neighborhood, flying in steel beams for the mega-story buildings that ring this boomtown. I live here, and while I’m glad Brooklyn is thriving, I often feel like I’m tucked at the bottom of a gigantic letterbox protected only by the grace of the city’s Landmarks Preservation Commission.

Not far from my home is another surprising survivor of our nineteenth-century cityscape—Gage & Tollner, “the very famous restaurant in Brooklyn” as its website proclaims. It is indeed that. Founded in 1879 and moved down the street to its location at 372 Fulton Street in 1892, G&T is certainly famous for many things—excellent food, handsome decor, reliable hospitality—and has been for a very long time. Over the decades it generated a passionate and protective loyalty, so much so that in 1974 the building was landmarked, and in 1975 it became, and here is an astonishing fact, only the third landmarked interior in New York, after Grant’s Tomb and the New York Public Library.

The re-opened Gage & Tollner in Brooklyn. ***Photograph by D’Arcy Hyde; all other photographs are courtesy of Gage & Tollner, New York.***

The restaurant’s bar in a photograph of 1939. ***Center for Brooklyn History, Brooklyn Public Library, New York.***



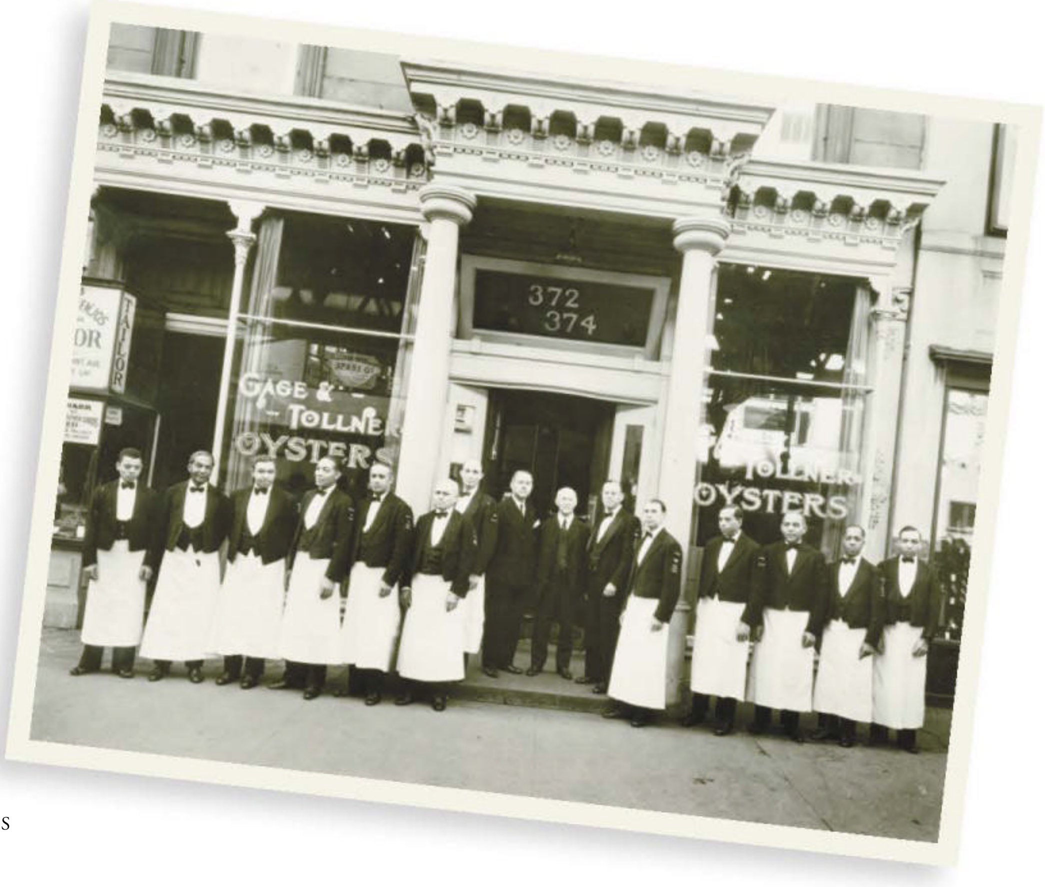


That Gage & Tollner reopened after seventeen years in the wilderness, during which its decor was guarded by Landmarks while it was occupied by a succession of interlopers—TGI Friday's, Arby's, and a bazaar selling clothes and jewelry—is another miracle, this one a collaboration between the Landmarks Commission and three restaurateurs from Brooklyn who understand how history should live in the present. Their newly popular G&T engages vigorously with the past and is neither a temple of food, nor a historic relic. Just how they have restored this jewel without allowing it to become precious is worth considering, but first a bit of history.

When the Brooklyn Bridge opened in 1883, Brooklyn was still its own city, and for a long time afterwards remained the third largest in the country. Fulton Street, its commercial hub, was lined with shops and department stores and conveniently located near courthouses and government offices. Fulton continued to thrive after 1883, making an oyster and chop house with a reputation for excellence a natural magnet for discerning diners and committed gluttons on both sides of the river. The celebrity roll call was long (Diamond Jim Brady was a regular in the 1890s as was Truman Capote in the 1950s and '60s), and the local following was loyal. And so it continued through the decades.

Exterior of the re-opened Gage & Tollner at 372 Fulton Street. ***Photograph by Hamish Smyth for Order Design.***

Staff outside the restaurant in a photograph of c. 1942. ***Center for Brooklyn History, Brooklyn Daily Eagle Photographs.***



An oyster and chop house

with a reputation for excellence was a natural magnet for discerning diners on both sides of the East River. The celebrity roll call was long. Diamond Jim Brady was a regular in the 1890s as was Truman Capote in the 1950s and '60s

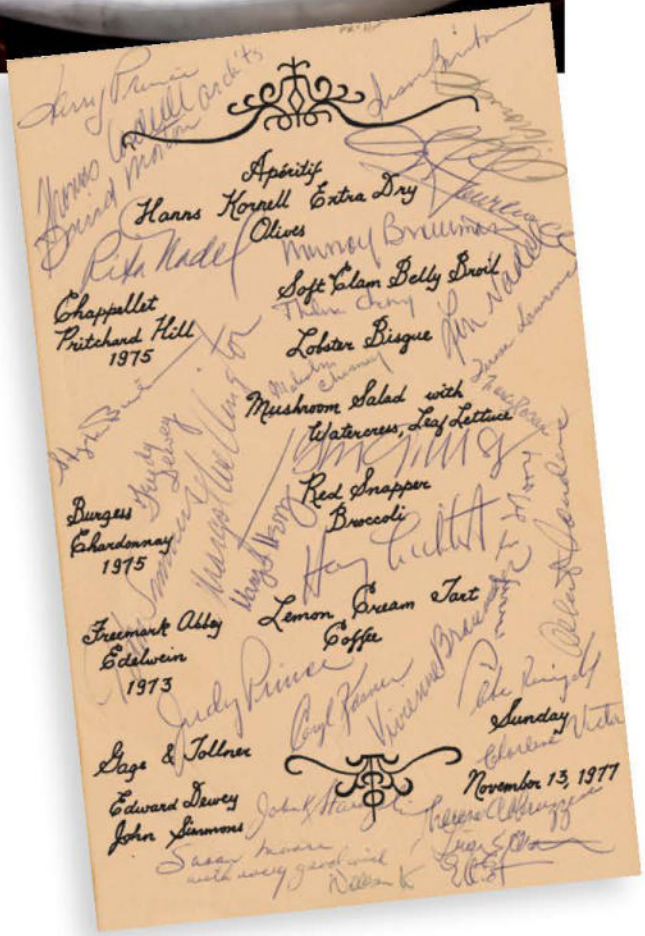
By the time I first ate there in 1979, Gage & Tollner was still running on atmosphere and reliable food. Then came 1988 and a great leap forward: a new owner, Peter Aschkenasy, hired Edna Lewis, a seventy-two-year-old African American chef with roots in the South, a passion for properly sourced ingredients, and somewhat secretive techniques. Lewis streamlined the menu, adding specialties like spoon bread, she-crab soup, and excellent fruit pies. The "very famous restaurant in Brooklyn" became way more so, and, for the first time, not a few of the diners were Black (by some accounts Black patrons were not served at G&T until the 1960s). This was a Golden Age.

Lewis went back to Virginia in 1995 and Gage & Tollner was sold to Joe Chirico, a local restaurateur

Chocolate, cherry, and mint ice creams, and crumbled chocolate cookies, are concealed under toasted meringue in Gage & Tollner's Baked Alaska. ***Photograph by Lizzie Munro.***

A raw-bar platter—oysters, lobster, and shrimp. ***Munro photograph.***

Special event menu from November 1977 signed by guests. Notations at lower left indicate that the hosts were Edward Dewey and John Simmons, owner and manager of Gage & Tollner at the time and the ones who steered it through the exterior and interior landmarks process in the mid-1970s. ***Center for Brooklyn History.***



Apéritif
Hanns Kornell Extra Dry
Olives

Soft Clam Belly Broil

Chappellet
Pritchard Hill
1975

Lobster Bisque

Mushroom Salad with
Watercress, Leaf Lettuce

Red Snapper
Broccoli

Burgess
Chardonnay
1975

Lemon Cream Tart
Coffee

Freemark Abbey
Edelwein
1973

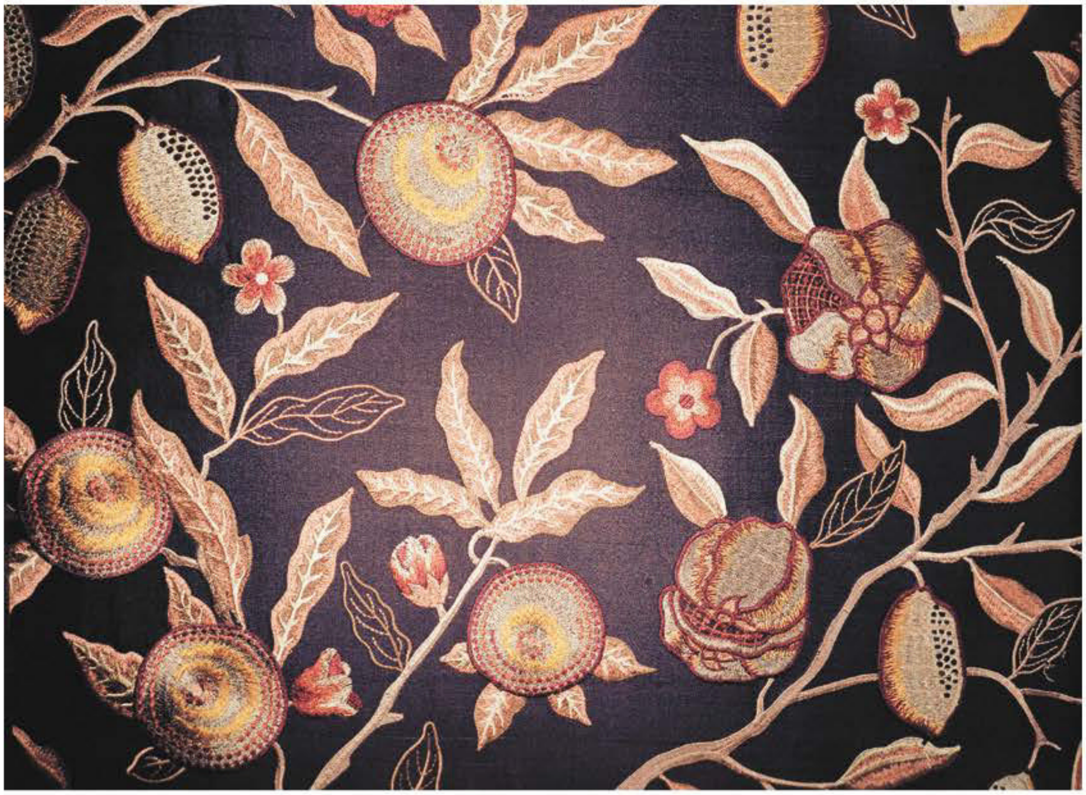
Gage & Tollner

Edward Dewey
John Simmons

Sunday
November 13, 1977

Rita Nadel

Judy Prince

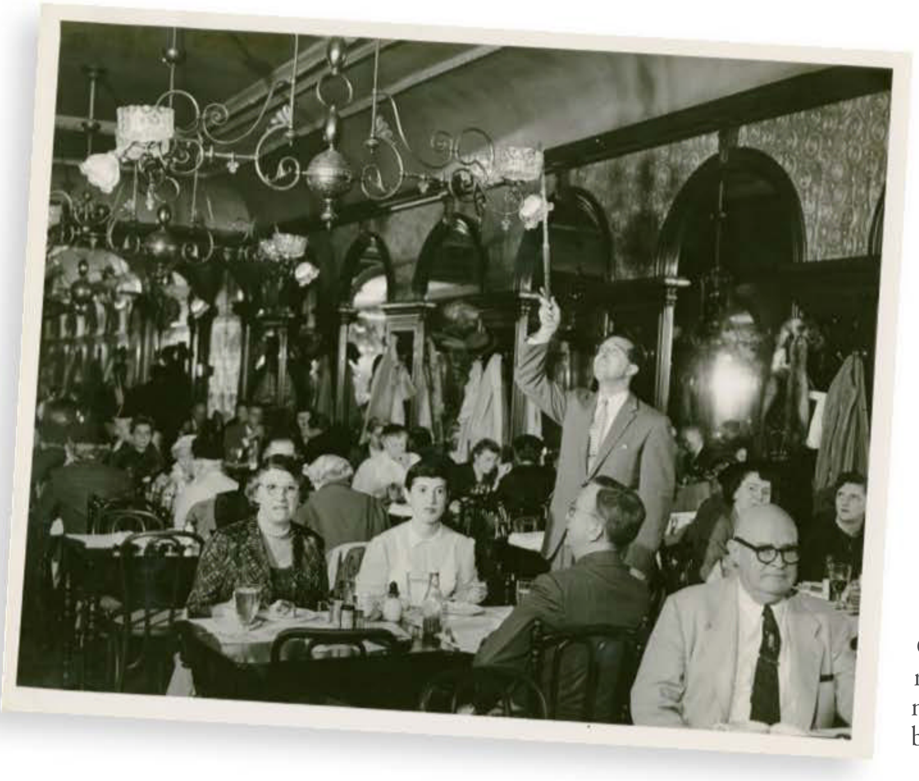


The restaurant's landmarked chandeliers. ***Munro photograph.***

Another view of the dining room, where arched mirrors alternate with panels of William Morris wallcoverings, below spandrels decorated with spiraling Lincrusta designs. ***Munro photograph.***

Detail of one of the newly installed Morris Fruit-pattern embroidered wallcoverings, which replaced the cut-velvet coverings in the dining room. ***Order Design photograph.***

Ed Dewey, whose family owned Gage & Tollner from 1919 to 1988, shown lighting a gas chandelier in a photograph of 1956. ***Center for Brooklyn History.***



who made invaluable improvements to both the historic decor and infrastructure. So far so good it's true, and yet I am not alone in reporting that the food at that point was lousy. Ruth Reichl, intrepid restaurant critic for the *New York Times*, visited in 1996, noting somewhat reluctantly that though the lobster was tough, the steak subpar, and the mashed potatoes lumpy, people continued to visit. But protective loyalty only goes so far, and in 2004 the building was sold again, this time to a developer who rented it to the aforementioned chains until it was finally shuttered in 2016, its landmarked portico collapsing, and Fulton Street now lined with the customary twenty-first-century eateries—Dippin' Dots, Panda Express, and the inevitable Home of the Whopper to name a nearby few.

Everyone loves a comeback story and Gage & Tollner's is a good one. The three restaurateurs from Brooklyn's Red Hook neighborhood—chef Sohui Kim; her husband Ben Schneider, the design/build force

Gage & Tollner.

Dry-aged ribeye with creamed spinach. ***Munro photograph.***

Portrait of Charles Gage, who co-founded Gage & Tollner with Eugene Tollner, in a c. 1890s photograph. ***Center for Brooklyn History.***

Tollner in a c. 1890 photo. ***Center for Brooklyn History.***

Exterior window with Gage & Tollner logo. ***Smyth photograph for Order Design.***

behind several handsome restaurants; and St. John Frizell, cocktail ace of the bar and restaurant Fort Defiance—learned that the fading structure on Fulton was for rent, lined up private equity investors, opened a Wefunder account (to which I made a small contribution), and set about bringing back the beauty.

Except for the food and the mechanicals, virtually every decision had to be cleared with Landmarks, a process that turned out to be exacting, laborious, but ultimately enlightening, according to Schneider, who credits the help of a great many collaborators as the trio went about deciding what to keep, what to replace, and how such changes could and should be made. It was a huge undertaking, from the exterior, where one of the columns was rotten, the portico sagging, and the revolving wooden door unwilling to revolve, to matters of infrastructure—a kitchen, air conditioning, heating, and so forth.

Although ready by March of 2020, G&T was stillborn due to the pandemic. But in April 2021 its revolving door ushered in an eager public. The roguish glamour remains, but there are changes to admire: instead of a room crammed with identical four-legged tables as in the past, there are now fewer tables of different sizes, some round, some square, all with period-appropriate cast-iron bases and handsome wooden tops; upholstered booths now line the walls; and also for the first time there is seating at a long bar whose millwork was re-created from the design of the original smaller one. This gives customers a variety of dining experiences, welcoming walk-ins like me who want to sit at the bar, providing comfortable booths for those like my brother who want to linger over several courses, and tables for folks like antiques dealer Pat Bell, who prefers to hedge his bets.

The nine flamboyant brass lighting fixtures, probably the room's most memorable feature, are here, their patina brightened rather than highly polished, their cut-glass shades long ago broken or discarded and replaced with suitable reproductions. Once upon a time they were powered by gas and then, it seems, by an improbable mixture of gas and electric, and are now, of course, fully electric. They no longer flicker but they do glow. As does the ceiling where a lightly polished

Venetian plaster that Schneider likens to the inside of an oyster shell replaces a tattered dark bronze wallpaper, probably a relic of the 1990s.

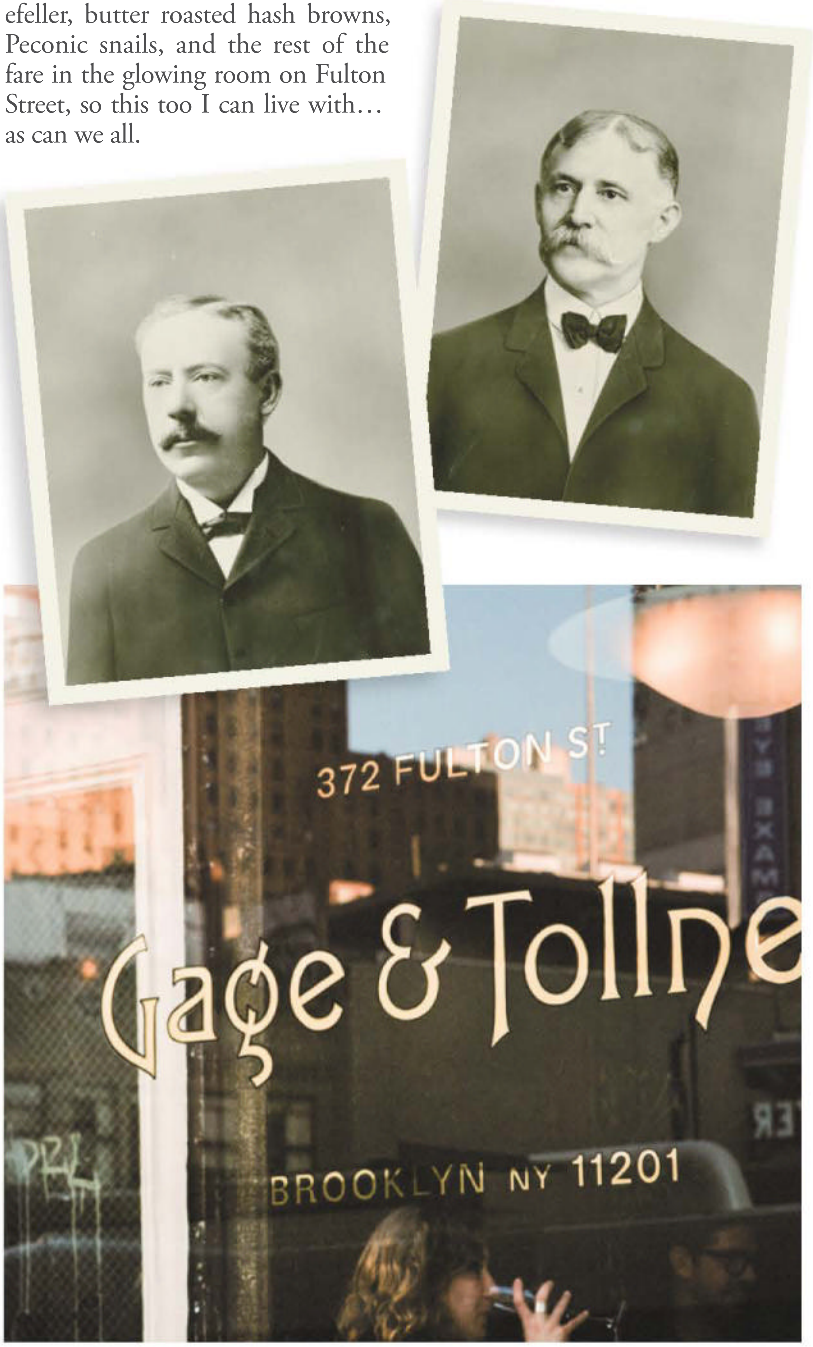
The original woodwork, and there is a lot of it, endures, as do the many mirrors—some with the patina of age, some not—that make the room feel so much larger than it is. The Lincrusta wall covering, a deeply embossed nineteenth-century bit of Victoriana, is another hearty survivor, along with the old long-armed brass hat racks. Punctuating the walls below the Lincrusta are panels that had been upholstered in a darkish maroon cut velvet (probably in the 1970s) and are now redone in a lively but subtle William Morris fabric, certainly the standout innovation, although it is one, Schneider tells me, he initially opposed, eventually realizing that it was exactly this kind of change that helped bring the room to life. "It was a matter of building in collaboration with many others," he says of this and other successful decisions, "and of a dialogue with the past."

And what of the food and drink? Is it also talking to the past with a contemporary accent? Yes, so much so that some eager visitors line up outside, wait until G&T opens at five, and then breeze past the past, heading upstairs for the Sunken Harbor Room—a new space, albeit a traditionally handsome one, that offers inventive cocktails and bar snacks. The rest of us remain below ready for a good feed steeped in history.

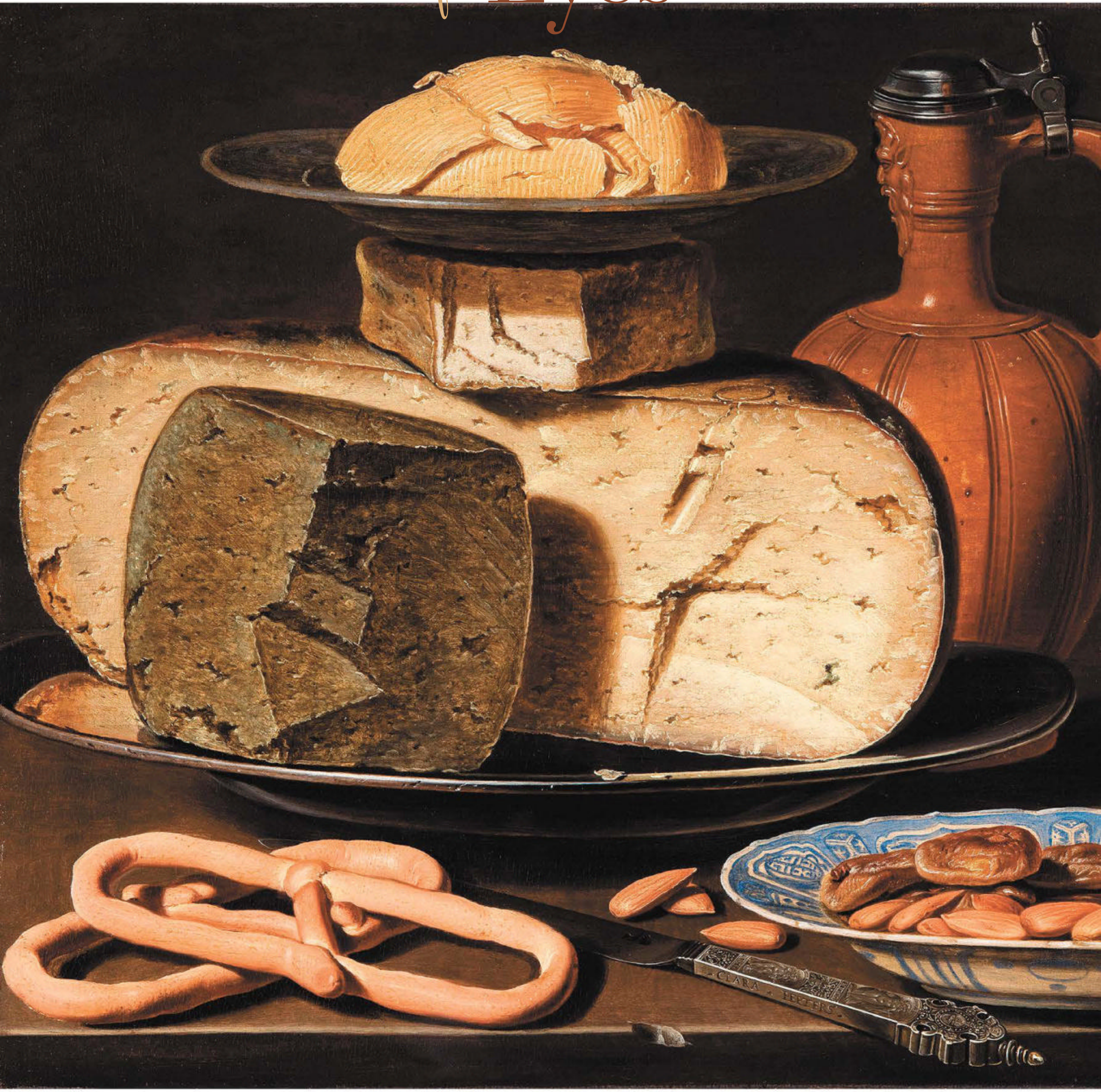
Here again the results are the work of several talented hands, in addition to those of Sohui Kim, whose fried green tomatoes long ago convinced me that she might be equal to the challenge of Edna Lewis. The choices are many, varied, and seasonal, the steaks and chops carefully sourced. Bright versions of traditional favorites are here—she-crab soup, devils on horseback, cornmeal fritters, fried chicken, hot Parker House rolls nestled in their cast-iron pans—but so are clams Kimsino with their buttery kimchi, sunflower, and field bean risotto; crispy hen-of-the woods mushrooms with black garlic aioli and G&T sriracha; and excellent *pain au levain*.

After a meal like this, I desire nothing more than a slice of pie or perhaps a fruit cobbler, and here is where I part company with the present moment's improvisations on the past. G&T wants to improve on my wishes with desserts that I find, if you will excuse the pun, somewhat too tarted up—a Baked Alaska, for instance, where the toasted meringue covers chocolate, cherry, and mint ice creams atop crumbled chocolate cookies. And yet these are new times, and I know that this and other Instagrammable confections are quite popular, while I am a member of a mildly disgruntled minority. I will learn to live with that.

It's 2023 and the cranes are flying over Gage & Tollner. The plots of land on either side of the very famous restaurant in Brooklyn have been leveled and its handsome building will eventually be pinched between two forty-story towers, and yet there will still be superb oysters Rockefeller, butter roasted hash browns, Peconic snails, and the rest of the fare in the glowing room on Fulton Street, so this too I can live with… as can we all.

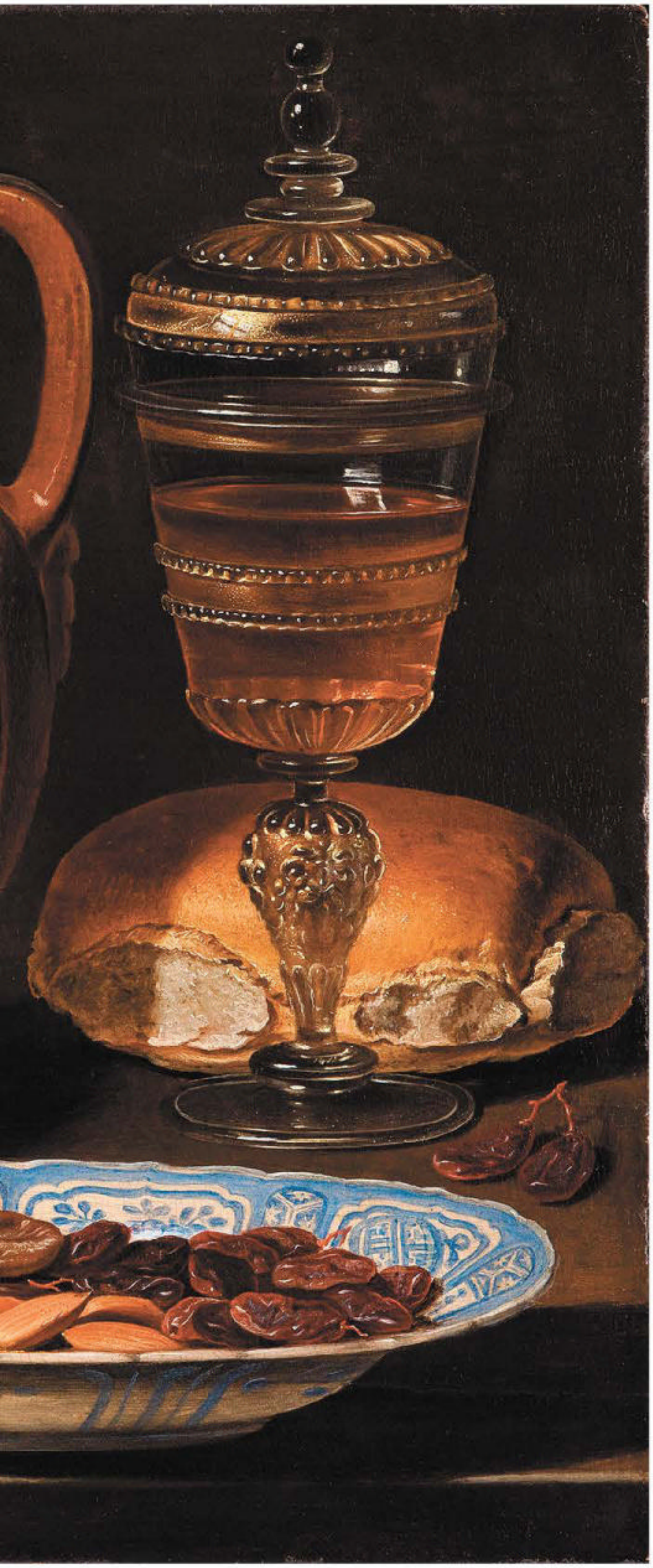


Feast *for the* Eyes



The food paintings of the seventeenth-century Dutch artist Clara Peeters helped bring the still life into maturity as a genre

By
James
Gardner

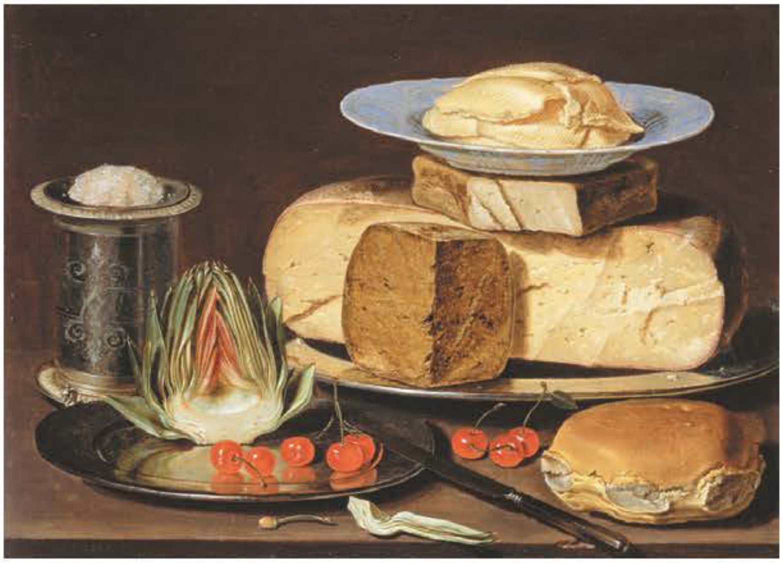


Given the culinary focus of this latest issue of *The Magazine* ANTIQUES, readers are asked to imagine ordering a hot dog and receiving a bun and sauerkraut, a bit of relish and some mustard on the side—everything but the meat itself. Not only would they feel cheated, but the whole meal would seem nonsensical, a joke. This is how many viewers must have felt, around the year 1600, in the presence of such new and independent genres of paintings as landscape and still life.

Both genres had played an important role in Western painting for nearly two centuries by that point, but, crucially, they were subordinated, like a condiment, to the meat of the painting: the human form. Over the course of the previous fifty years, in the backgrounds of Brueghel and the kitchen scenes of Pieter Aertsen, landscape and still life achieved such prominence that the human figures that appeared in them seemed like an afterthought. But to remove those figures in 1550 would have been to remove the one thing that seemed to give the work its meaning and purpose.

Half a century later much had changed. In the art of Clara Peeters, a gifted painter working in Antwerp between 1607 and 1621, we finally see the newly liberated and autonomous genre of the still life in the process of being born. For her and such contemporaries as Osias Beert and Jacob de Gheyn II, the still life needs, for the first time, no justification beyond itself. But whereas Beert and de Gheyn exhibited a certain tentativeness in their compositions and perspective, Peeters, by the end of her career, had achieved a fully mature

Fig. 1. ***Still Life With Cheeses, Almonds and Pretzels*** **by Clara Peeters (c. 1594–after 1657), 1615. Signed "CLARA PEETERS" on knife at bottom. Oil on panel, 13 ½ by 19 ½ inches.** ***Mauritshuis, The Hague, acquired with the support of many generous donors; photograph by Jane023 on Wikimedia Commons.***



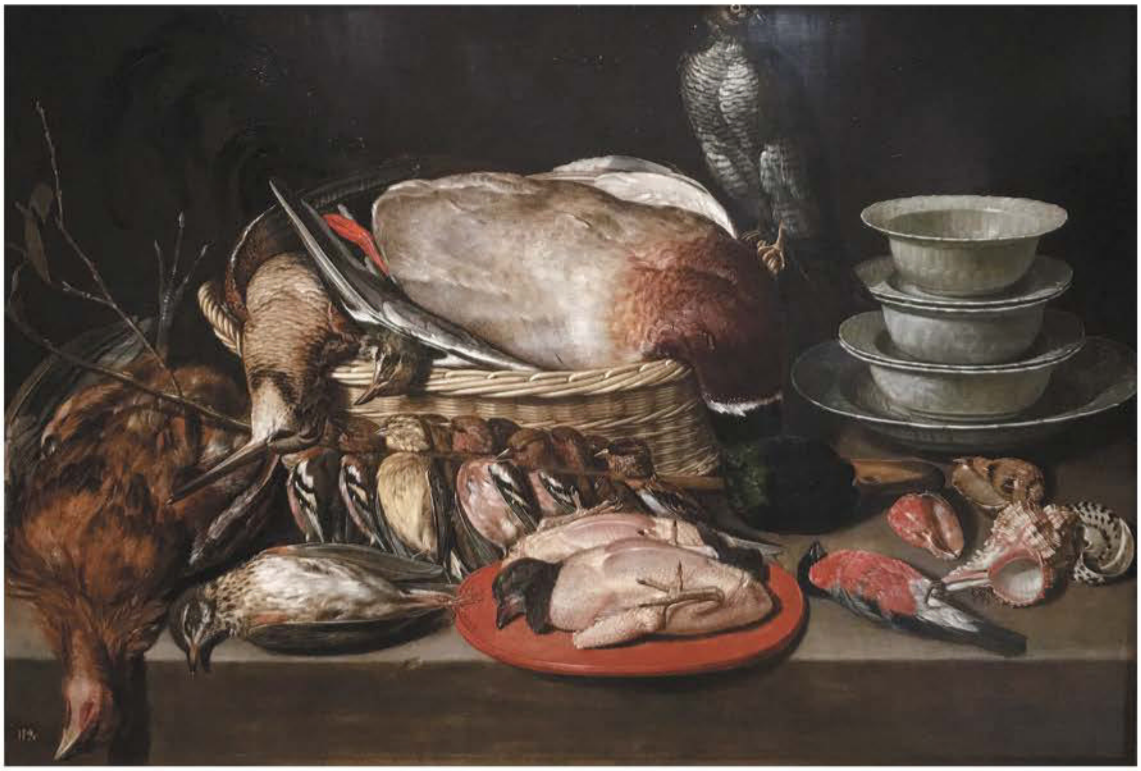
style. Her paintings, in turn, established the formal context in which, a generation later, Willem Kalf and Jan Davidsz. de Heem, with their impeccable polish and refinement, could go even further.

The emergence of the still life as an independent genre is usually thought of as a Netherlandish achievement. But, in fact, it emerged in Northern Italy earlier than in the Lowlands. Caravaggio's great fruit basket in the Ambrosiana in Milan dates to about 1599, some eight years before our earliest work by Clara Peeters; and Ambrogio Figino's *Metal Plate with Peaches and Vines* may be a decade older than that. And in the course of the ensuing century, the artists of Naples and Lombardy would develop a still life tradition nearly as vigorous as that of the Lowlands. Nevertheless, we continue to associate still lifes—and landscapes—with the Netherlands (both English words derive from the Dutch) and the case could easily be made that no nation

Perhaps the realistic, fact-based North, *ever mistrustful of the idealism of the South, delighted in the more earthbound spirit of still life*

Fig. 2. *Still Life With Cheeses, Artichoke, and Cherries*, c. 1625. Oil on wood, 13 ⅛ by 18 ⅜ inches. *Los Angeles County Museum of Art, gift of Mr. and Mrs. Edward W. Carter.*

Fig. 3. *Still Life With a Sparrow Hawk, Fowl, Porcelain and Shells*, 1611. Signed and dated "CLARA, P. Aº. 1611" on rim of plate at bottom and inscribed "1190" at lower left. Oil on panel, 20 ½ by 28 inches. *Museo Nacional del Prado, Madrid; photograph by Botaurus on Wikimedia Commons.*



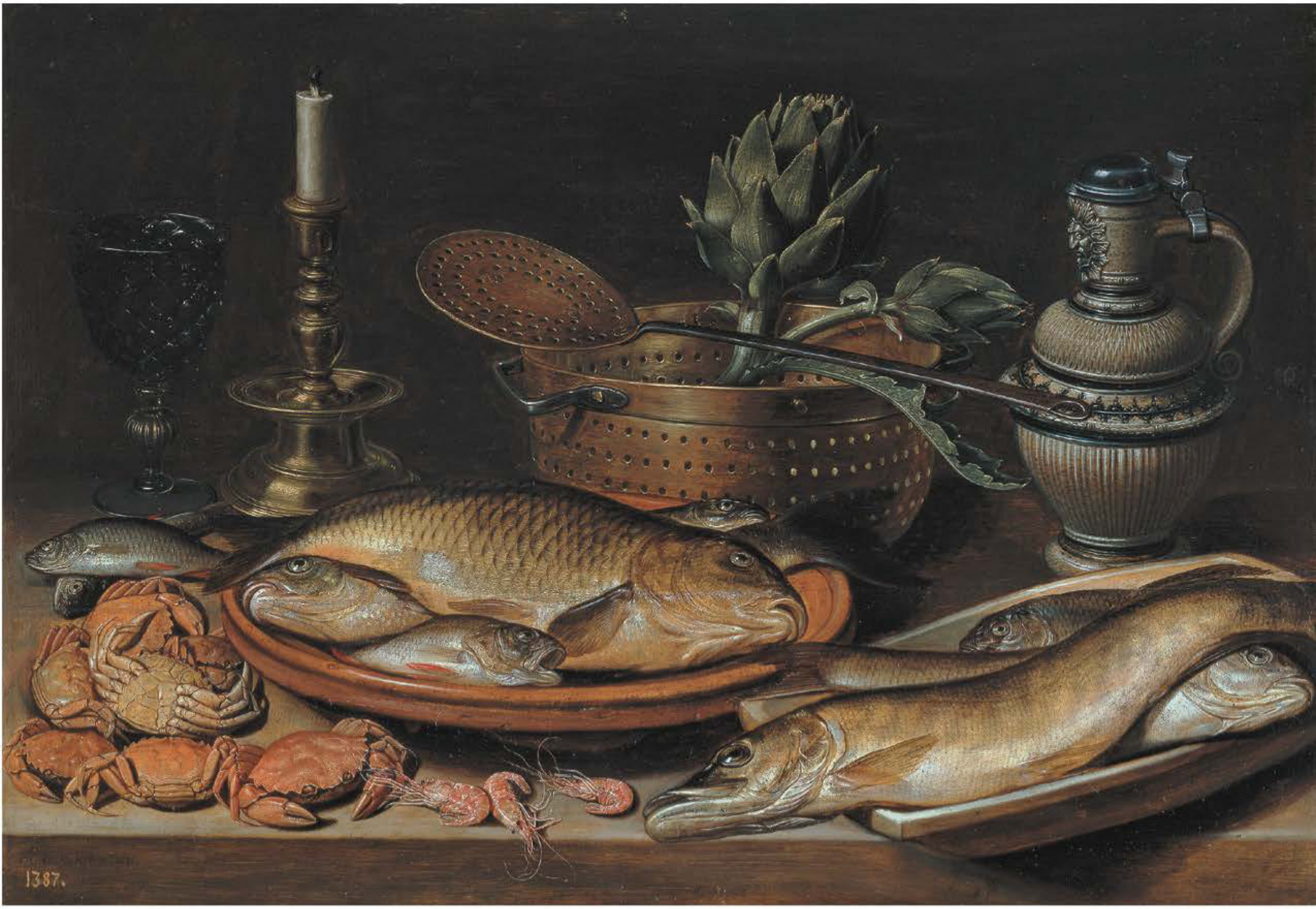
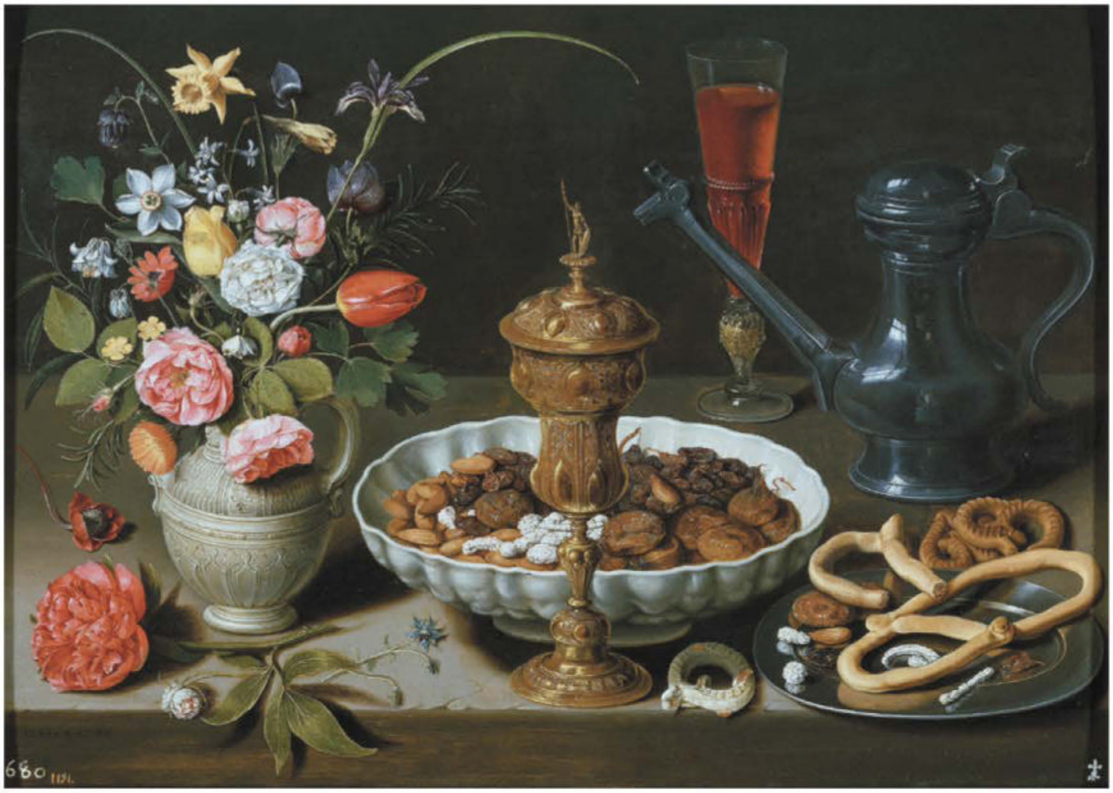


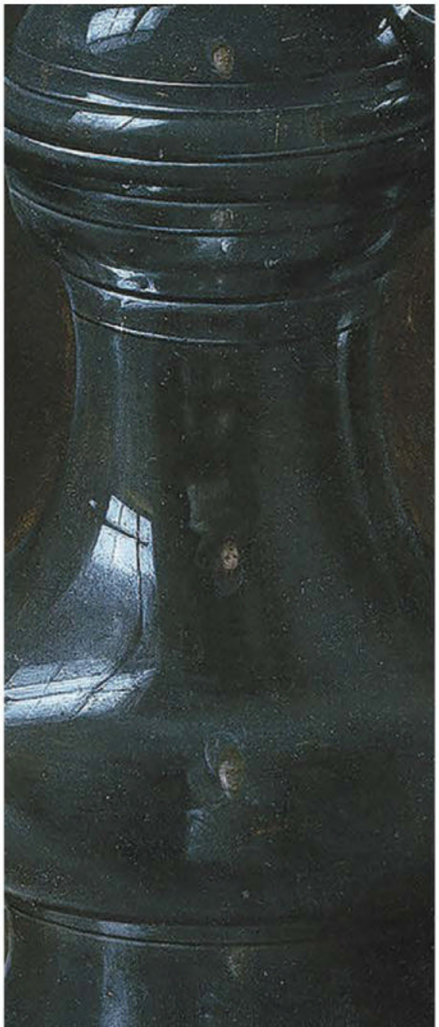
Fig. 4. *Still Life With Fish, a Candle, Artichokes, Crab, and Prawns*, 1611. Signed and dated "CLARA. P. Aº. 1611." and inscribed "1387." at lower left. Oil on panel, 19 ¾ by 28 ⅜ inches. *Museo Nacional del Prado; Botaurus photograph on Wikimedia Commons.*

surpassed seventeenth-century Holland in the charm and refinement of its still life tradition.

We can only speculate why the Dutch and Flemish artists of the seventeenth century felt this affinity for what were seen as the less exalted genres. Perhaps the bourgeois society of the Lowlands was drawn to the humbleness of such themes. Perhaps the realistic, fact-based spirit of the North, ever mistrustful of the idealism of the South, delighted in the more earthbound spirit of still life. It is true that some Flemish painters, especially Frans Snyders, who worked with Rubens, conceived their works in the grand manner, with an opulence and flair better suited to the courts of Italy or Spain. But the spirit of Clara Peeters's still lifes seems to be far more typical of her compatriots.

These are sober paintings, in which the brightly lit, desirable objects of the material world emerge from a backdrop of enveloping darkness, if not pure blackness. Earth tones predominate in *Still Life With Cheeses, Artichoke, and Cherries* from the Los Angeles County Museum and *Still Life With Cheeses, Almonds, and Pretzels,* from the Mauritshuis in the Hague (Figs. 2, 1). In both these works Peeters exploits the love that her compatriots took in observing an artist's ability to convert the material world into the two dimensions of a flat canvas: in the grains of salt piled atop the cover of an engraved





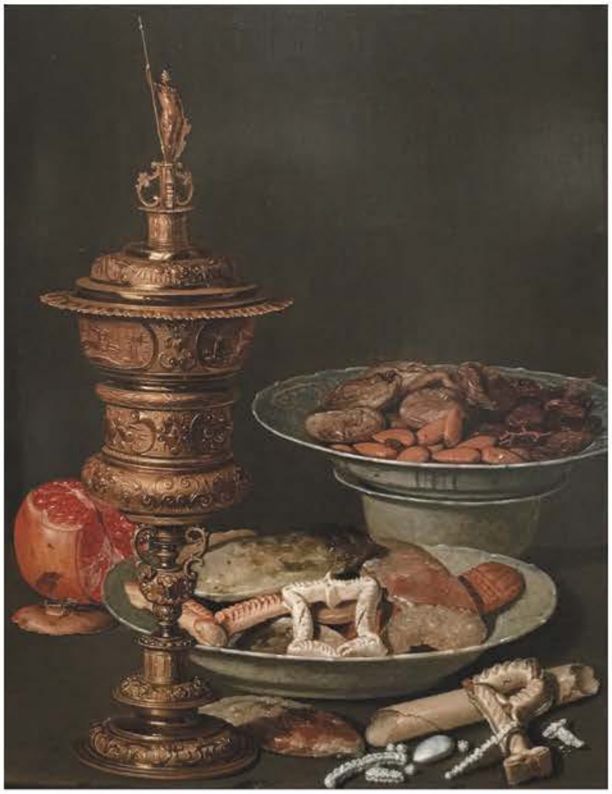
Figs. 5, 5a. ***Still Life With Flowers, a Silver-gilt Goblet, Dried Fruit, Sweetmeats, Bread sticks, Wine and a Pewter Pitcher*, 1611. Signed and dated “CLARA . P . Aº . 1611 .” and inscribed “680/ 1191” at lower left, marked with a fleur-de-lis (collection mark of Queen Elisabeth Farnese of Spain) at lower right. Oil on panel, 21 by 28 ¾ inches. *Museo Nacional del Prado; Botaurus photograph on Wikimedia Commons.***

metal vessel, in the imbricated folds of an artichoke sliced down the middle, in the grooves formed by a serrated knife along the surface of sliced butter. At the same time, these images must have suggested to her countrymen the bounty of the earth. Far from the princely abundance of the South, spilling across banquet boards in obscene opulence, the still lifes of Clara Peeters bespeak the well-earned sufficiency of an industrious nation, expressed in a half-wheel of gouda, a heel of black bread, a plate of cherries, and some dried fruits and almonds.

In culinary terms Peeters ranges farther afield in *Still life With Fish, a Candle, Artichokes, Crab, and Prawns* and *Still Life With Sparrow Hawk, Fowl, Porcelain and Shells*, two of her finest works, both from the Prado (Figs. 4, 3). Whether she is depicting the sinuous curves of a plated fish, a pile of crabs about to be stewed, or a group of fowl waiting to be plucked of their feathers, the same grayish greens and yellowish browns make up her demurely Calvinist palette. Only occasionally, in a work like *Still Life With Flowers, a Silver-gilt Goblet, Dried Fruit, Sweetmeats, Bread sticks, Wine and a Pewter Pitcher* (Figs. 5, 5a), does her palette expand to encompass a bouquet of tulips, daffodils and carnations, a golden goblet and the fiery wine glowing in a Venetian glass.

But even here, one suspects that her soul is in the pewter flagon of the title, one of her most virtuosic effects of color and light. Flitting across its surface, with ghostly indeterminacy, is the painted reflection of the artist herself. This is one of several vague images we have of the painter, similarly reflected in the surface shine of the objects she depicted.

It is even possible that the figure in *Woman Seated at a Table With Precious Objects* (Fig. 6) is a self-portrait. In the early years of the seventeenth century, it was by no means unprecedented to encounter woman painters, but of course they were far fewer than their male counterparts, and since they were not permitted to study the nude figure, they seldom acquired the skills that were necessary for the ambitious genre of history painting. This accounts for the hesitancy in *Woman Seated at a Table With Precious Objects*, one of the rare examples in Peeters's oeuvre to be dominated by a human form. Despite the sitter's costly jewelry and lace collar, she is awkwardly proportioned and clumsily drawn. Perhaps this was to be expected. The fact that figure drawing was denied to Clara Peeters, because she was a woman, forced her to turn her talents to the humbler objects of the external world, and thus to make her most lasting contribution in the newborn genre of the still life.



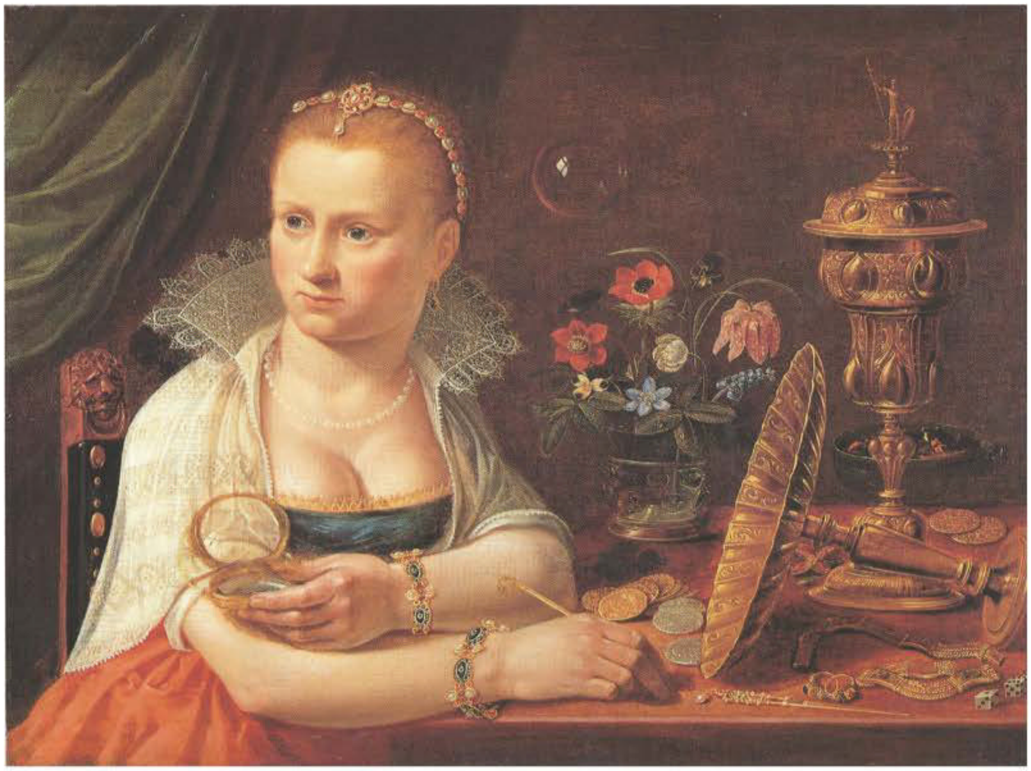
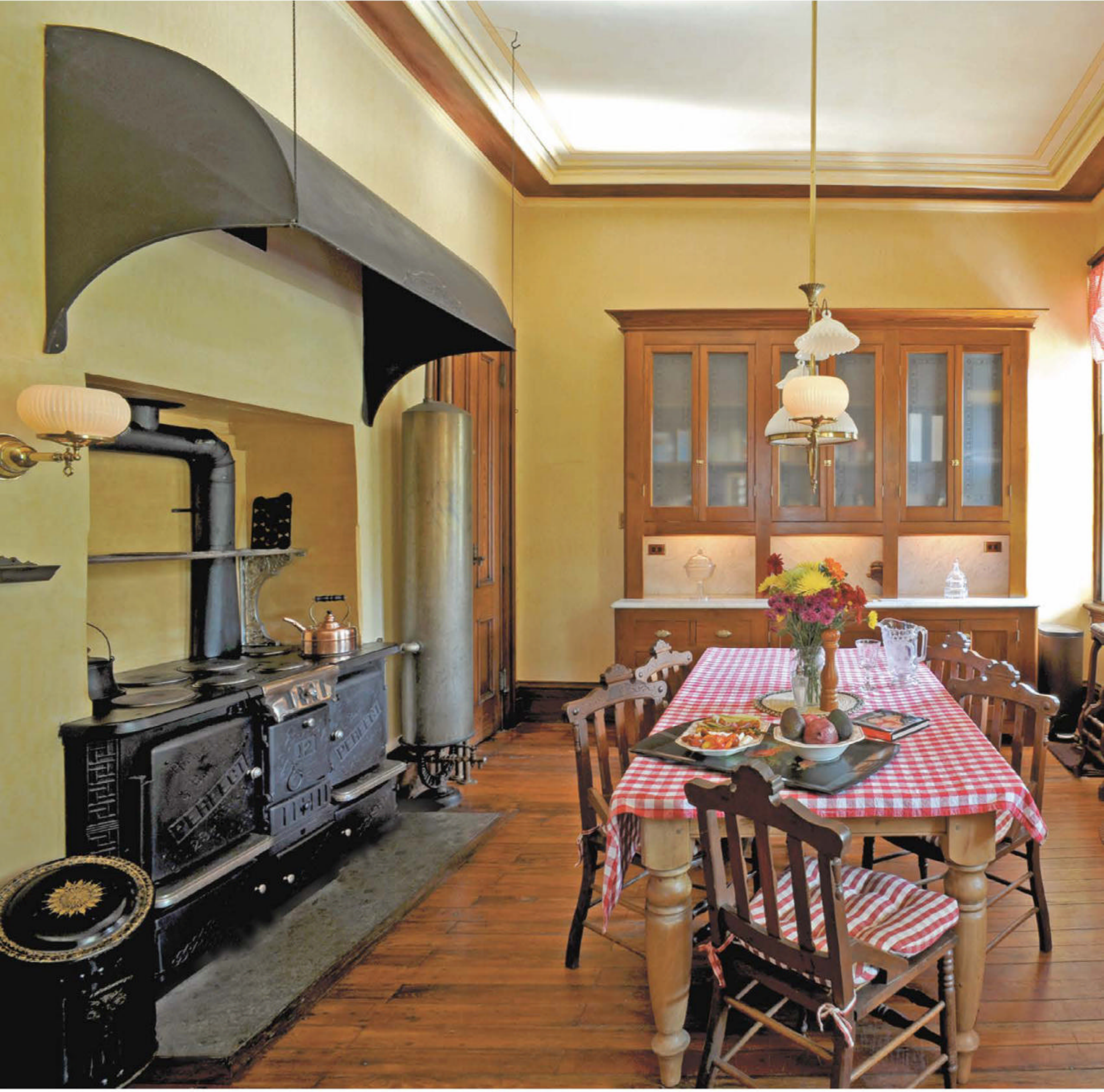


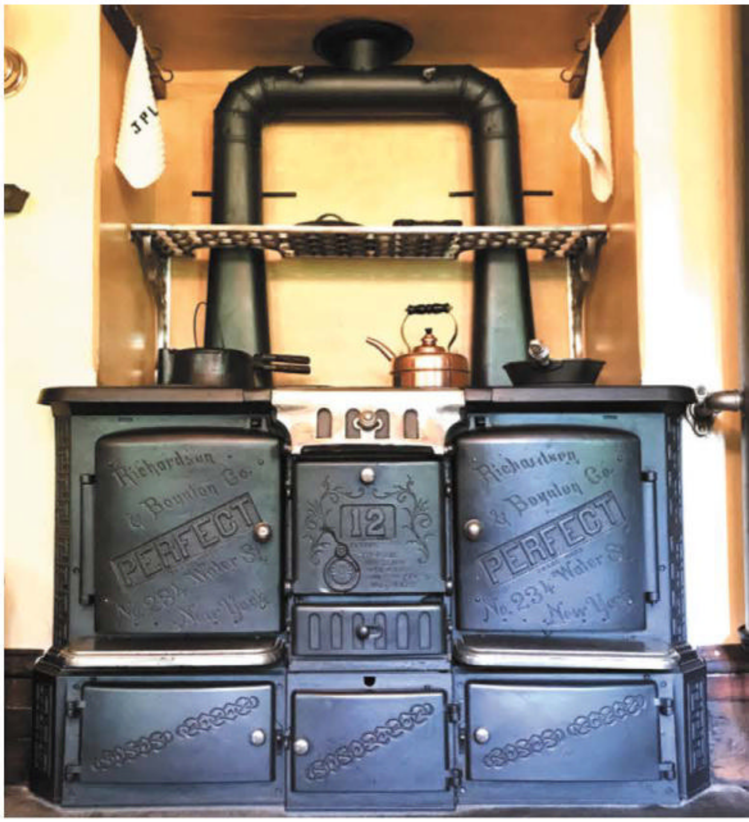
Fig. 6. ***Woman Seated at a Table With Precious Objects*, possibly a self-portrait of Clara Peeters, c. 1618. Oil on panel, 14 ½ by 19 ¾ inches. *Private collection; photograph by Fæ on Wikimedia Commons.***

Fig. 7. ***Still Life With Sweets, Pomegranate, Gilt Goblet and Porcelain*, c. 1612. Signed "CLARA PEETERS" at lower left. Oil on panel, 18 by 13 inches. *Private collection; photograph by Sandra Fauconnier on Wikimedia Commons.***

Hot Stove League



A gallery of six kitchens in historic American
homes across the nation



Armour-Stiner Octagon House, Irvington, New York

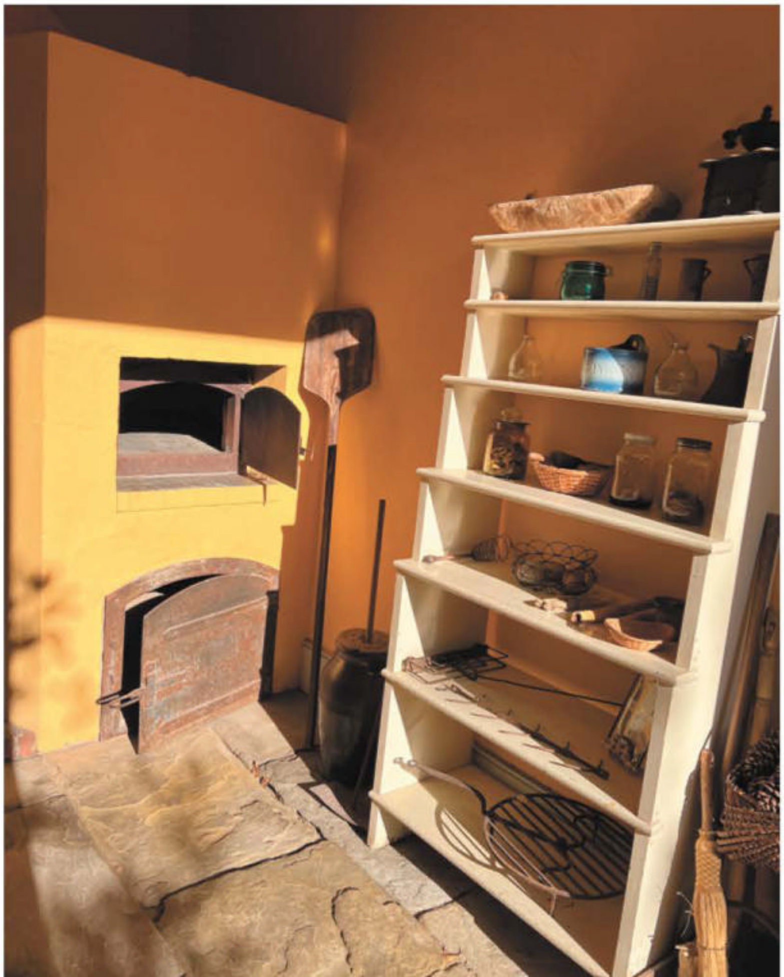
The octagonal house dates to 1860, but was significantly altered in the 1870s with additions in the Second Empire style, most notably an enormous domed roof. The appointments in the "ladies finishing kitchen" were influenced by *The American Woman's Home*, an 1869 book co-authored by Harriet Beecher Stowe (1811–1896), which argued that the lady of the house should be more involved in preparations of the family meal. (At the Armour-Stiner house, staff did the heavy cooking in the basement kitchen.) The original cast-iron Richardson and Boynton Company wood-burning stove remains in place. The stove has been electrified but can be reversed back to wood-burning. *Photographs courtesy of the Armour-Stiner Octagon House, Irvington, New York.*

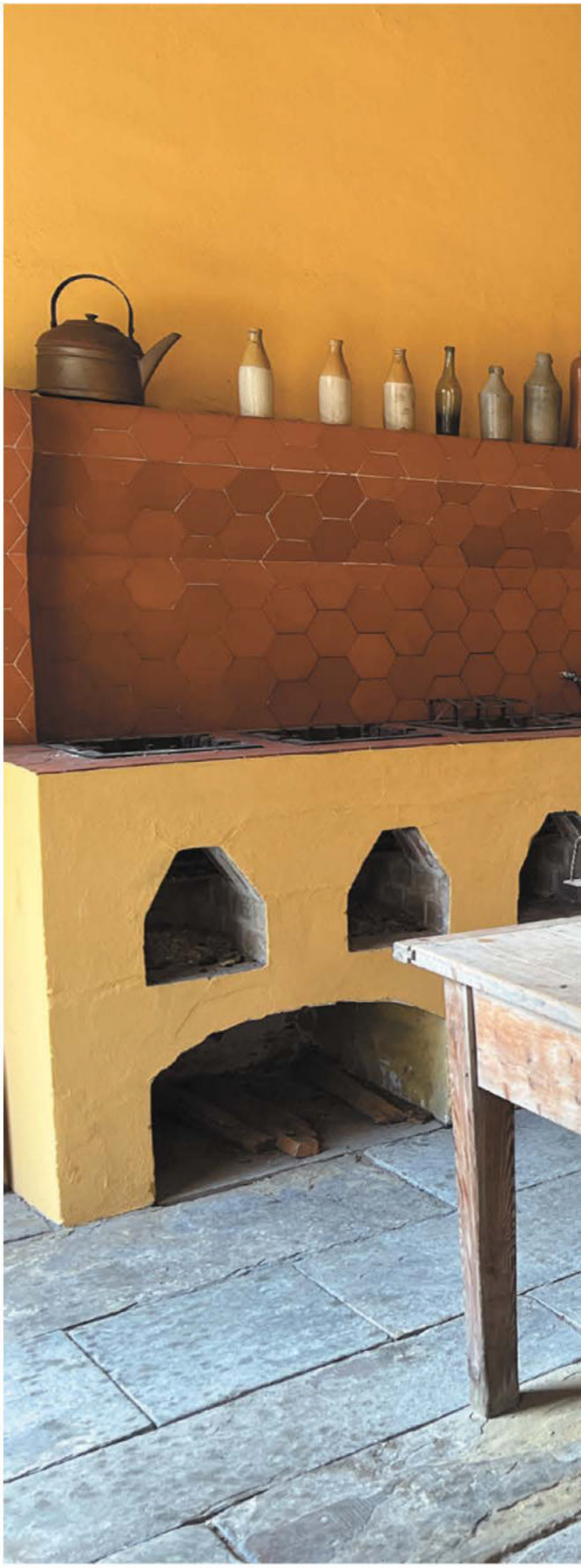
Hermann-Grima House, New Orleans, Louisiana

Built in 1831, this house in the French Quarter features its original open-hearth kitchen. Typically, two to four enslaved workers would handle kitchen chores. One, usually a child, would light the fire in the pre-dawn hours, and older cooks would arrive at sunup. While breakfast was prepared, a worker would visit the local market to find ingredients for the rest of the day's meals.

A crane allowed for pots and kettles or a griddle to be suspended over the hearth fire. Cooking speed and temperatures were regulated by swinging pots above or away from the fire. Mounds of hot embers might be shoveled onto the hearth to create extra "burners" for cooking pots.

Four ranges known as "stew-holes" are arrayed before a backsplash covered in hexagonal tiles. Heated with charcoal, these ranges were used to simmer meats, beans, and soups over a long period of time. Baking was done in a beehive oven—named for the shape of its interior—adjacent to the hearth. Veteran cooks gauged the temperature of the oven by sticking an arm inside, experience telling them when it was hot enough for baking. *Photographs courtesy of Hermann-Grima and Gallier Historic Houses, New Orleans, Louisiana.*

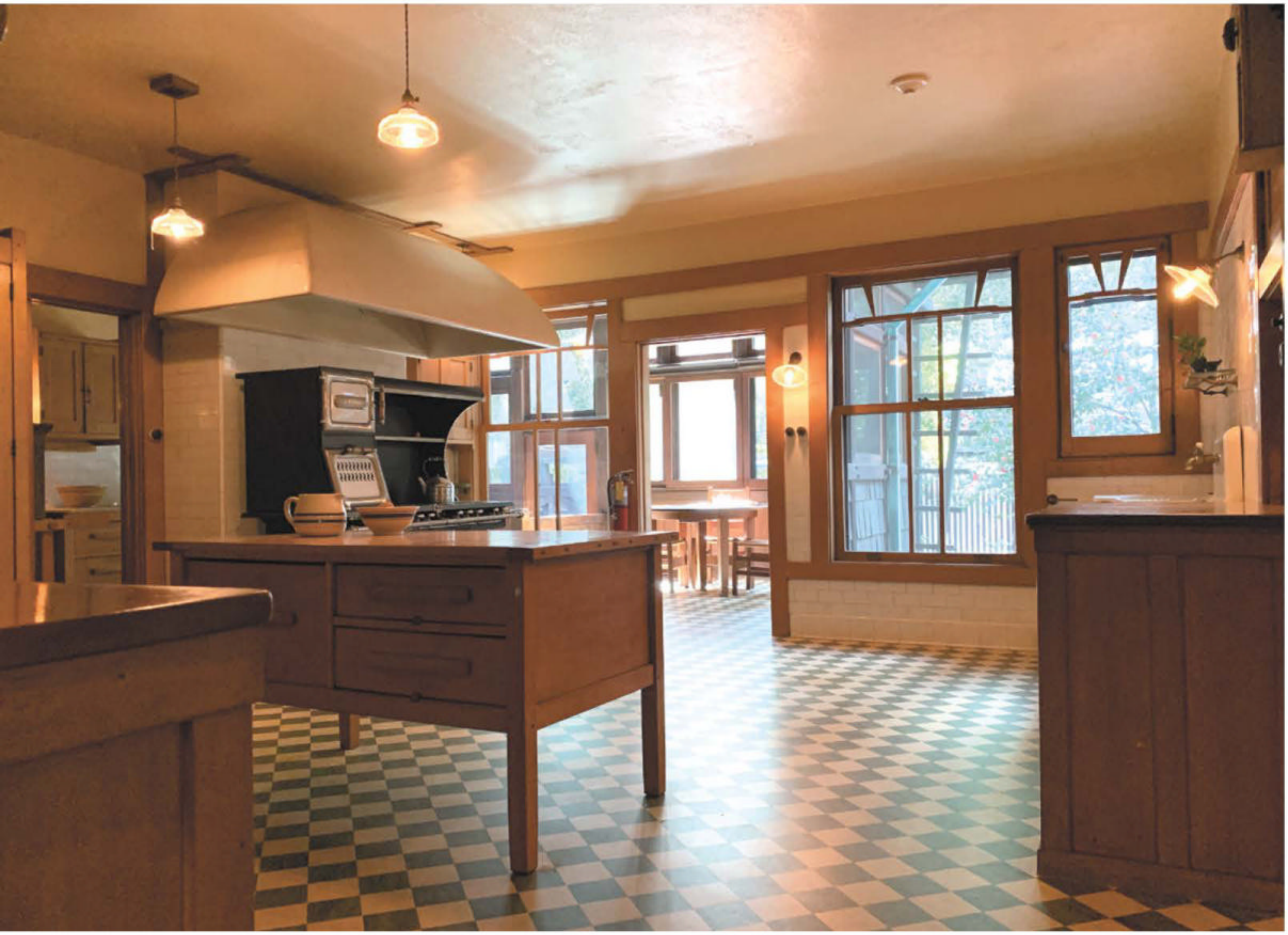


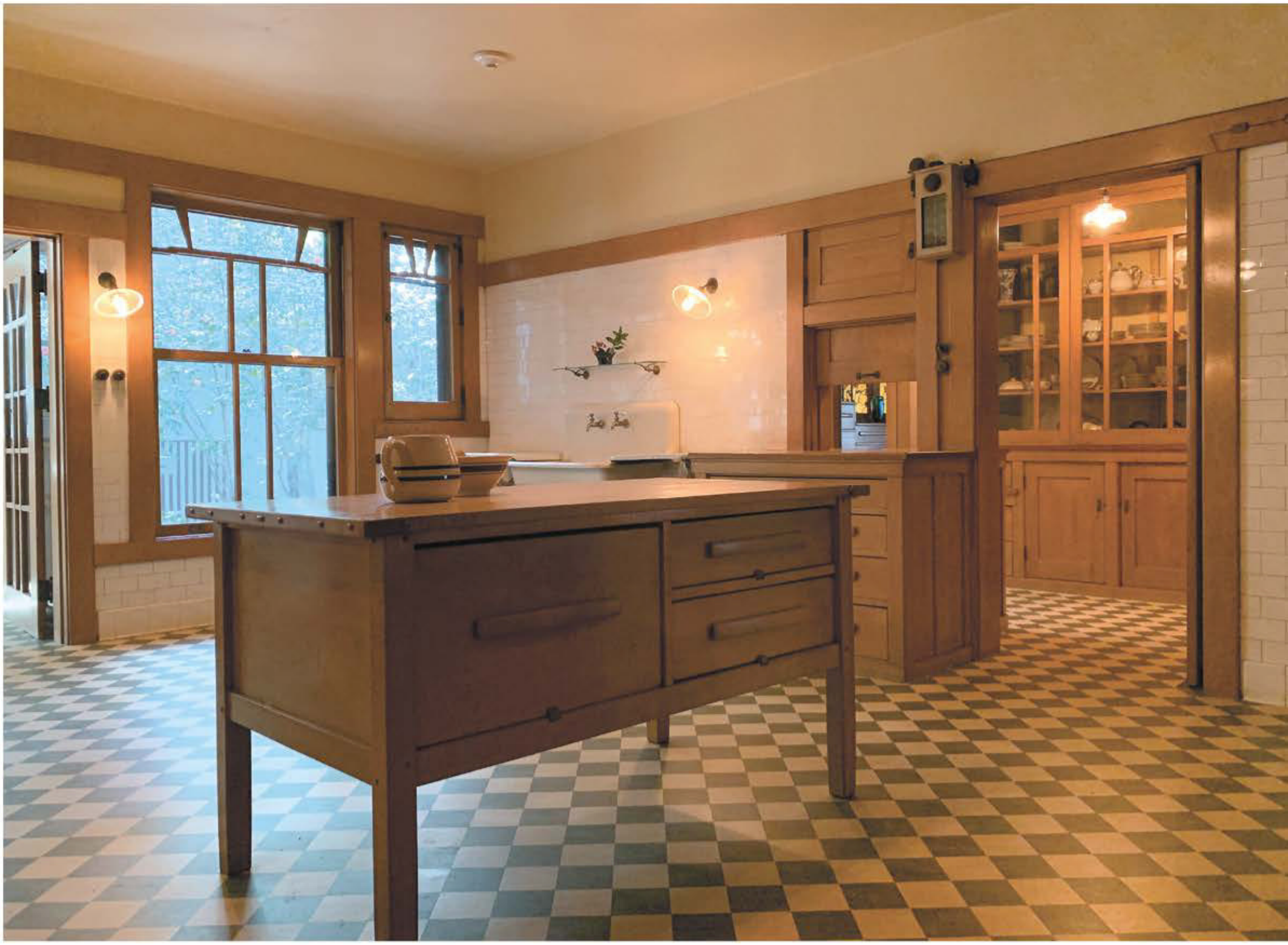


The Gamble House, Pasadena, California

Completed in 1909, the Gamble House was one of the grand bungalows designed in the American craftsman style by the architectural firm of brothers Charles Sumner Greene (1868–1957) and Henry Mather Greene (1870–1954).

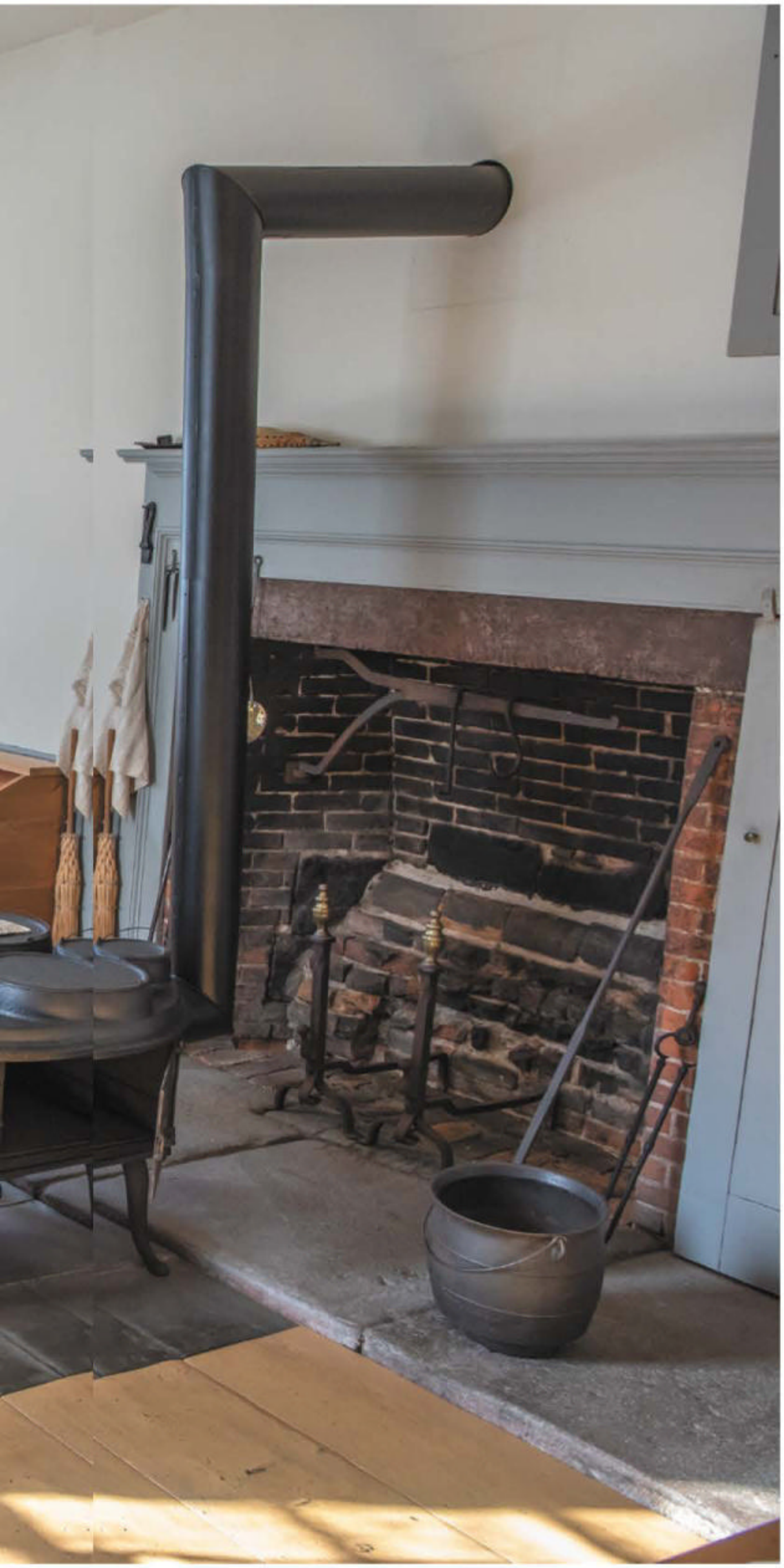
The kitchen was designed to be airy, spacious, efficient, and hygienic. The walls are lined in glazed subway tiles and the floor is covered in linoleum. The central worktable, designed by Greene and Greene, is made of solid maple. The drawers run continuously





through the table and can be opened from either side. The wall-hung cabinets are also made of maple, and the countertops below them are sugar pine.

The gas range dates to 1909 and was manufactured by the New Process Stove Company of Cleveland, Ohio. An enameled sink for washing pots and pans is mounted directly across the room. The adjacent screened porch is where domestic staff took their meals. *Photographs © Gamble House Conservancy, Pasadena, California.*



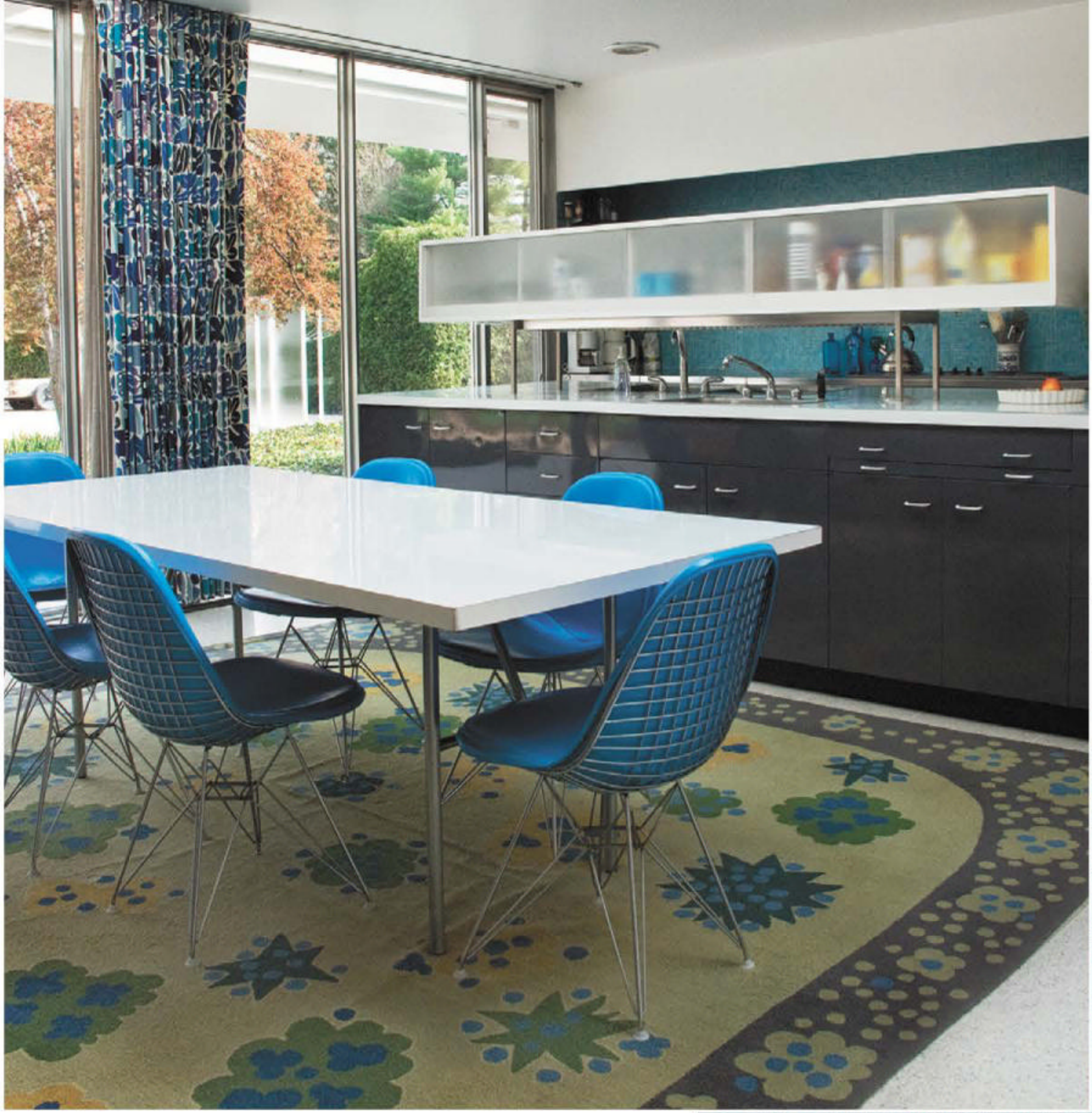
Williams House, Deerfield, Massachusetts

In the 1810s, Anna and Hinsdale Williams began renovations on a house originally built in 1730, adding about ten rooms and renovating the older part in the then-current neoclassical style. The kitchen was part of that addition, and the space was further updated at a later date, likely in the 1830s, with an expensive cast-iron cookstove. (The probate inventory of the estate of Hinsdale Williams [1761–1838] valued the cookstove at $30.)

"This kitchen documents the transition between cooking on the hearth—over an open fire or using coals on the hearth as burners—and cooking with a stove," says Deerfield's chief curator, Amanda Lange. "For someone like Anna Williams (1770–1852), who had grown up cooking food on the hearth, this transition probably wasn't that easy—sort of like adopting any new technology today. Between the firebox and the chimney, a series of manual dampers and levers controlled the air and smoke flow, the rate of burning, and consequently the cooking temperatures. Even with manuals and cookbooks educating people on how to use stoves, there was a learning curve and early users often burned their foods."

The positives outweighed the negatives, Lange notes. Cookstoves were more efficient than open hearths, using less fuel as New England experienced deforestation and a shortage of wood in the 1830s.

Items like washtubs in an adjacent storage space called the buttery—not because butter was kept there, but rather casks, or butts, of provisions—point to the ancillary functions of the kitchen. *Photographs by Danaë DiNicola, courtesy of Historic Deerfield, Deerfield, Massachusetts.*

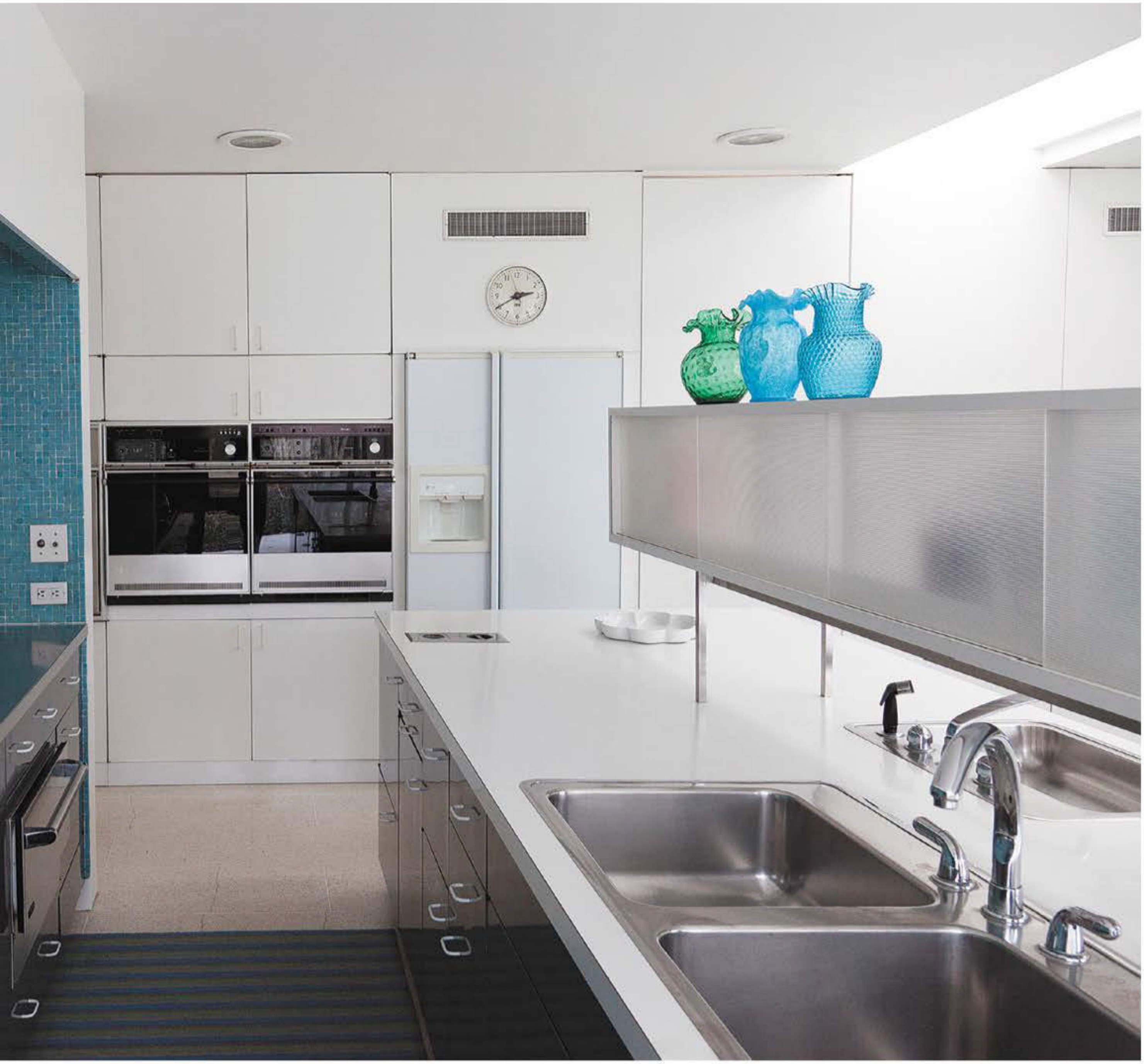


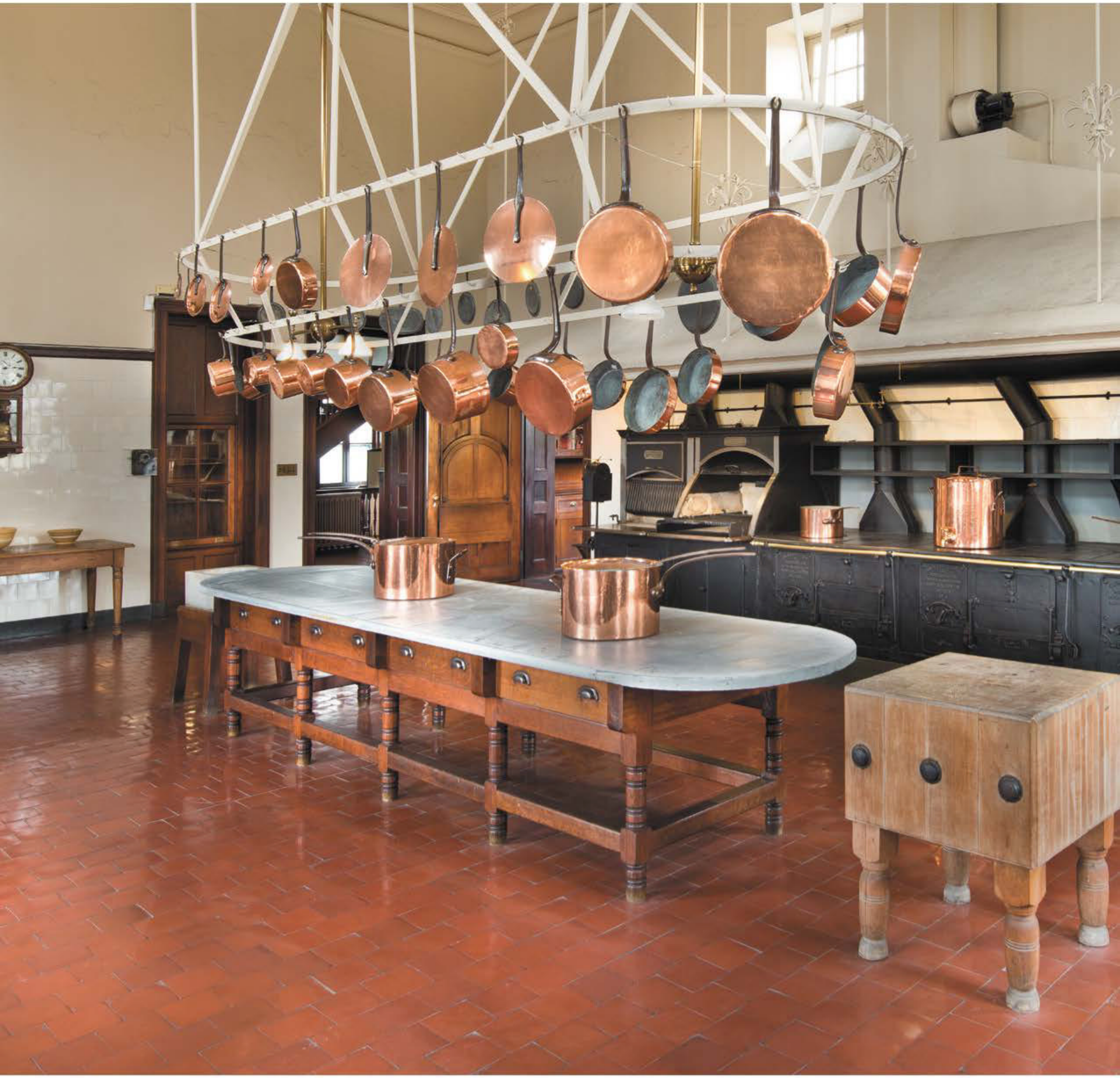
Miller House, Columbus, Indiana

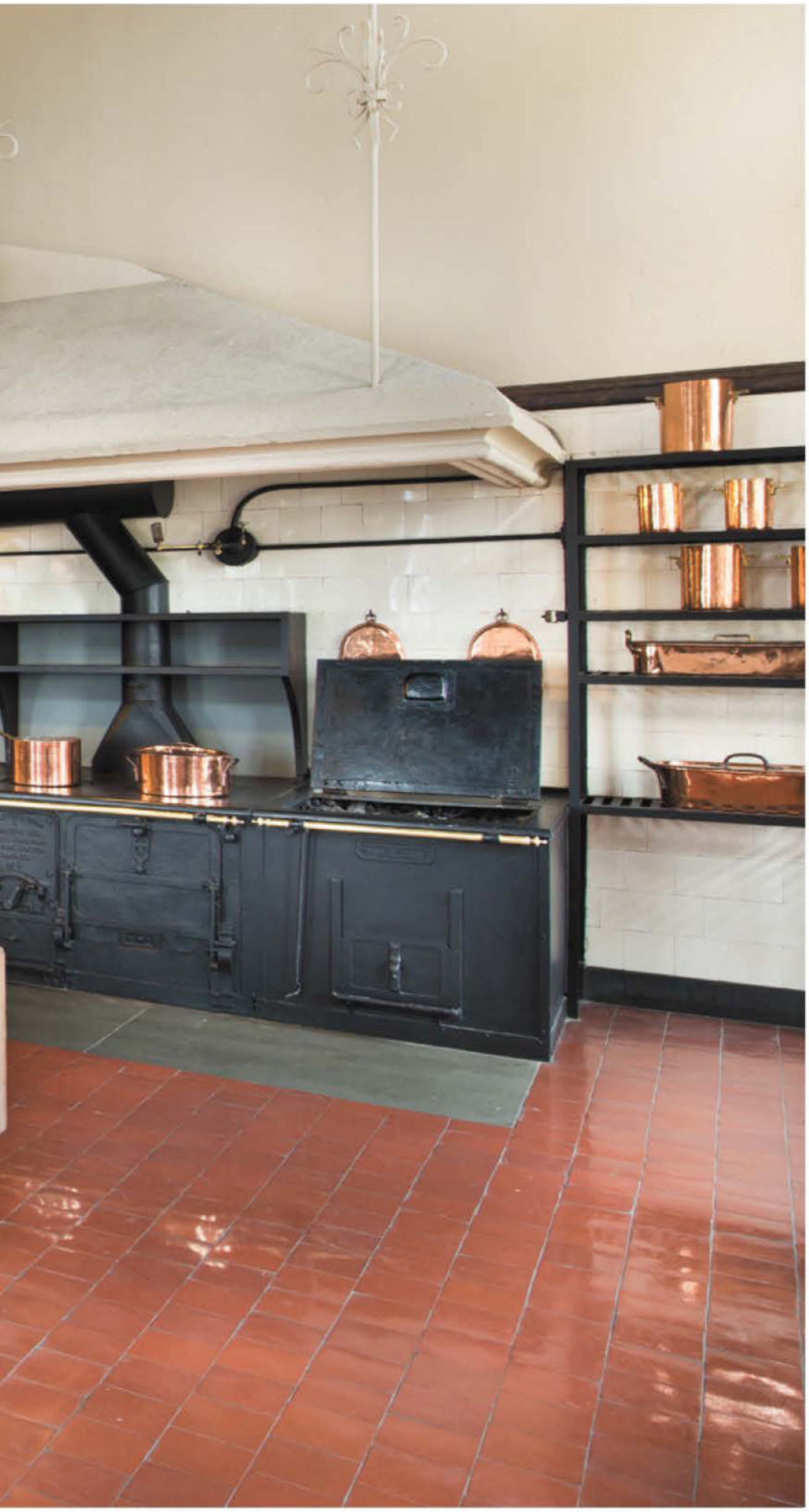
Twenty years before the Miller residence was completed in 1957, the typical kitchen in a wealthy family's home would have been hidden away out of sight, the sole province of domestic servants. But industrialist J. Irwin Miller and his wife, Xenia, wanted the kitchen to be a core, convivial space for themselves and their children.

Three greats of modernist design had a hand in the making of the Miller House. Eero Saarinen (1910–1961), best known for the TWA terminal at JFK Airport in New York, was its architect. Alexander Girard (1907–1993) designed the interior decor, and Dan Kiley (1912–2004) devised the elegant landscaping that surrounds the house.

Girard's eye for energetic color and pattern shows to great effect in the kitchen. He designed the custom-made rug, and the bright curtains are made of his Eden pattern, designed for the Herman Miller Furniture Company. DKR chairs by Charles and Ray Eames—better known as "Eiffel" chairs—surround the table. For many visitors, the kitchen's most memorable feature is a blacksplash made of azure Venetian glass tiles. *Photographs courtesy of the Indianapolis Museum of Art, Indiana*.







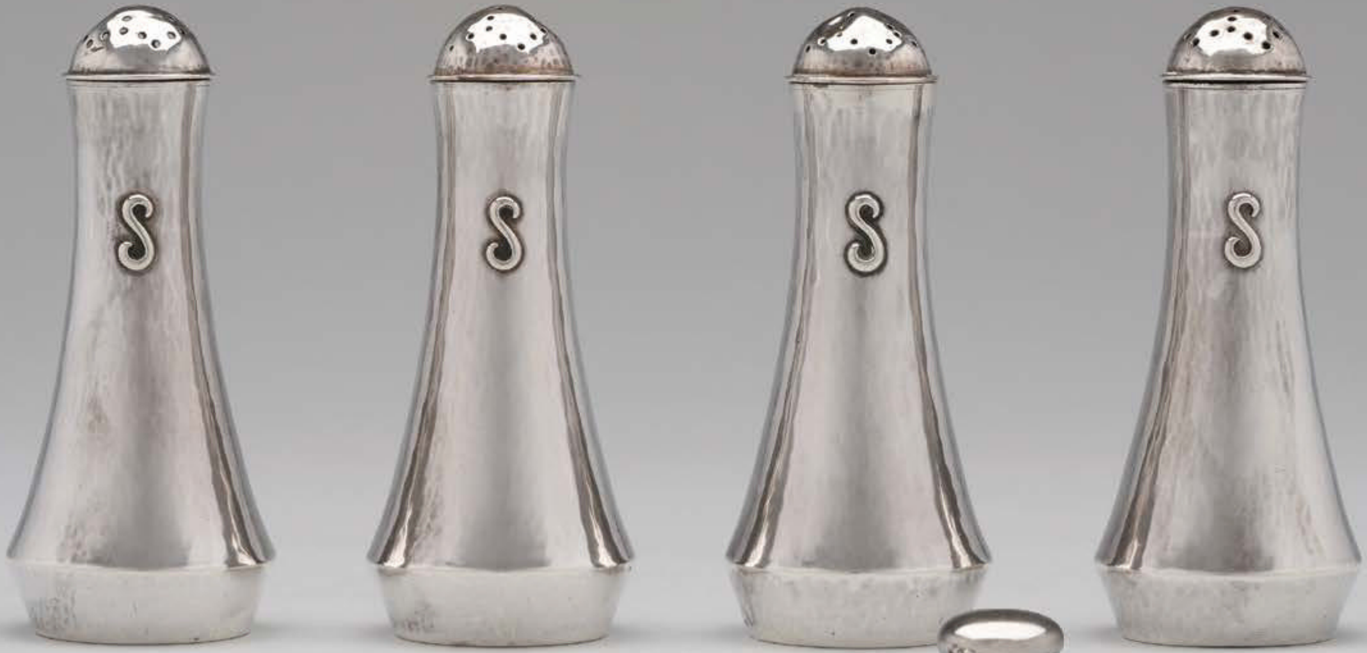
The Breakers, Newport, Rhode Island

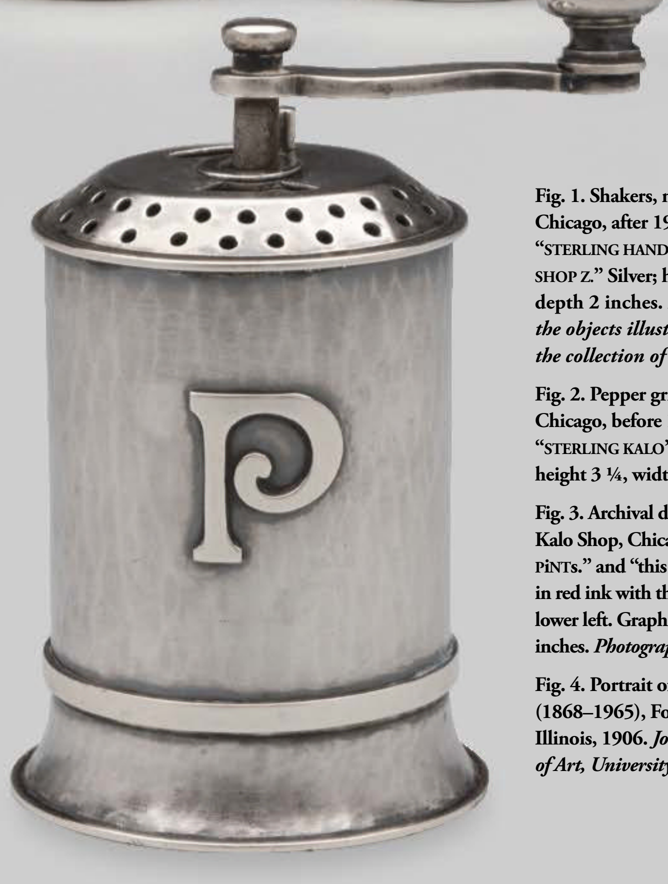
After the original wooden version of the Breakers—purchased from tobacco tycoon Pierre Lorillard in 1885—burned down in November of 1892, Cornelius Vanderbilt II (1843–1899) resolved to make the new limestone and steel Breakers as fireproof as possible. He made sure the kitchen in his new house was strategically located as a separate wing on the first floor, not in the basement, as was the case in other houses of the period. The space was also well ventilated, which was beneficial for the staff and kept cooking odors from lingering. The kitchen retains all its original features and serves as an example of a well-planned, turn-of-the-century food storage and preparation space.

French-style wood- and coal-burning cast-iron stoves stretch over twenty-one feet—affording plenty of room for the team of cooks who prepared meals for the Vanderbilts and their guests. There are no individual burners—the whole cast-iron surface heated up like one enormous griddle. There are three ovens below, and two broiler units with a rotisserie for turning meat on a spit.

At the far end of a long table covered with zinc is a large marble mortar used to crush herbs. Although the original copper pots were donated by Gladys Moore Vanderbilt, Countess Széchenyi (1886–1965) to a scrap-metal drive during World War II, they have since been replaced by similar pots donated by other Newport families whose homes are of the same period. *Photograph by Gavin Ashworth, courtesy of the Preservation Society of Newport County, Newport, Rhode Island.*

Beautiful, Useful, and Enduring





The story of the estimable arts and crafts silver of the Kalo Shop and the principled, indomitable woman at the firm's helm: Clara Barck Welles

By Steven Pakiz

Photographs by Richard Nguyen

Fig. 1. Shakers, model Z, Kalo Shop, Chicago, after 1916. Each stamped "STERLING HAND WROUGHT AT THE KALO SHOP Z." Silver; height 4 ½, width 2, depth 2 inches. ***Except as noted, the objects illustrated are in the collection of the author.***

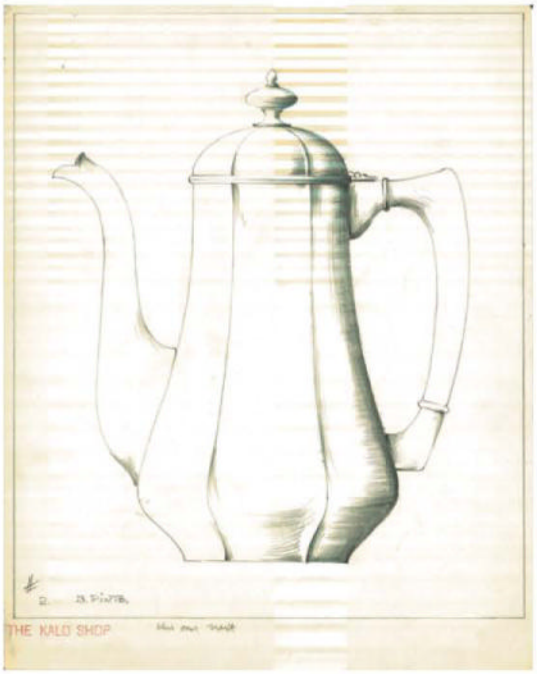
Fig. 2. Pepper grinder, Kalo Shop, Chicago, before 1909. Stamped "STERLING KALO" on the bottom. Silver; height 3 ¼, width 2, depth 2 inches.

Fig. 3. Archival drawing of a coffee pot, Kalo Shop, Chicago. Inscribed "#2 3 Pints." and "this one next," and stamped in red ink with the Kalo Shop logo at lower left. Graphite on paper, 11 by 9 inches. ***Photograph courtesy of the author.***

Fig. 4. Portrait of Clara Barck Welles (1868–1965), Fowler Studio, Evanston, Illinois, 1906. ***Jordan Schnitzer Museum of Art, University of Oregon, Eugene.***

Established in 1900 and in business until 1970, the Kalo Shop of Chicago was one of the most successful independent American silver makers of the twentieth century, creating finely designed, hand-wrought silver in a style that brought together the traditional and the modern. Notably, the Kalo Shop was founded and managed by women, at a time when women had scarcely even begun to approximate social, economic, and political parity with men. Chief among the founders was Clara Barck Welles, the firm's guiding light for most of its existence. A woman both of her time and ahead of her time, Welles combined entrepreneurial drive with an artistic sensibility and a commitment to progressive principles. Amid the vigorous economic growth and dynamic social changes seen in the America of the early twentieth century, Welles and her colleagues forged a company that weathered the challenges of two world wars and the Great Depression, all the while making products that truly lived up to the firm's motto: "Beautiful, Useful, and Enduring."

Two distinct social, cultural, and political movements would inform the founders of the Kalo Shop, and in large measure made their enterprise possible. The first was the arts and crafts movement, which arose in the late Victorian era in Britain, the world's most industrialized nation. The movement's adherents argued forcefully that mechanization had debased the decorative arts and advocated a return to honest handcraftsmanship in the making of everything from textiles to metalwork. By the turn of the twentieth century, the movement had gained strong influence in the United States, leading to the formation of arts and crafts societies in large cities like Chicago and the organization of rural artist colonies around the country,[1] all promoting the education and training of a new generation of artisans.



The output of hand-wrought silver from the Kalo Shop *was remarkable and varied, ranging from tea sets, flatware, trays, covered dishes, and candlesticks to bowls, pitchers, boxes, jewelry, and many more forms*

The second was the American women's suffrage movement, with its concomitant demands for a wide range of social and economic reforms. By the late nineteenth century, even if a woman's right to vote was decades from reality, a new spirit had emerged among American women, who were determined to achieve independence and self-sufficiency.

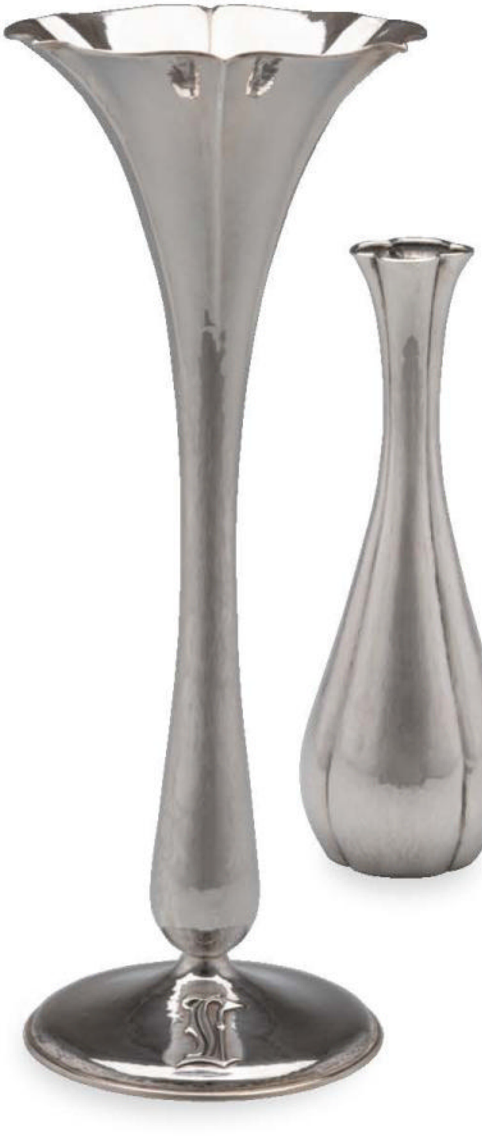
A self-made woman, deeply steeped in both the philosophy of the arts and crafts movement and the ideals of the suffrage campaign, Welles and her life story are emblematic, in many ways, of the story of the Kalo Shop. She came from humble beginnings. Clara Barck was born in 1868 to immigrant parents—her father had come to the United States from Finland; her mother was a Swiss native—in a village in upstate New York, the fourth of what would be six children, all daughters. The Barck family soon moved westward, first to Michigan in 1873, then on to Oregon in 1878. There, they settled and established a farm in the fertile Willamette River Valley. Just five years later Barck's father died, leaving the women to run the farm. This they did until 1888, when they moved to Oregon City.

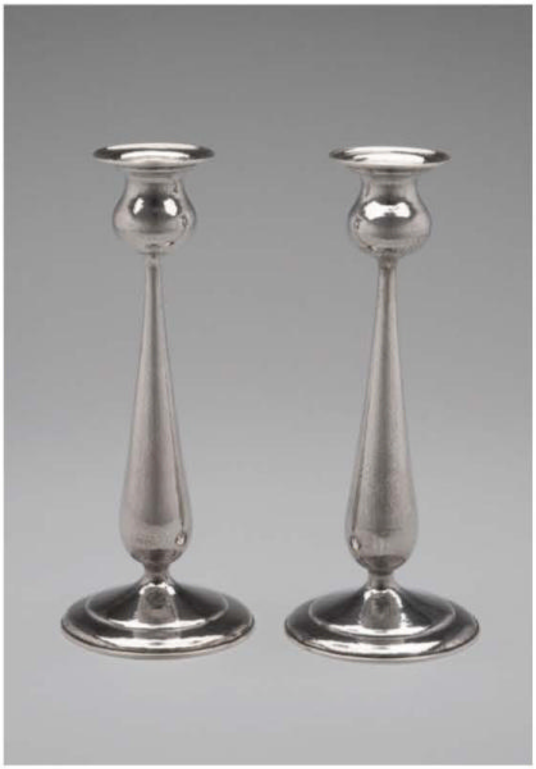
As a young woman, Barck worked in a succession of jobs and learned skills that, in retrospect, prepared her perfectly for her later career. She worked as a weaver in a large woolen mill; then, after completing a business course at a Portland college in 1890, she found employment as a bookkeeper and then as a clerk at a large Portland department store. Later, she supervised the upholstery department for Portland furniture maker Forbes and Breeden—work that honed both her aesthetic judgment and her skills at dealing with

customers. By 1895 she was also, interestingly, active in a debating society.

In 1897, Barck's mother sold the family farm and divided the proceeds among her daughters. The next year, Clara—who had been living in San Francisco and working at a department store—enrolled in a course in decorative design offered by the School of the Art Institute of Chicago. The new degree program, which proved especially popular with women, offered classroom studies in art and design as well as hands-on training in such crafts as ceramics and jewelry making.

Within a few weeks of receiving their degrees in 1900, Barck and five fellow women graduates of the Art Institute design program founded a shop, on September 1. They chose the name "Kalo"—a word from classical Greek that has the connotations "good," "beautiful," and "noble." As the holder of a business degree, Barck was the natural choice for manager.





The Kalo Shop proved immediately popular. The workshop, in downtown Chicago, initially produced a wide range of goods, including wallpapers, leather accessories, lampshades, pottery, tiles, woven baskets, embroideries, handbags, copper items, and silver jewelry.

In the early days, the Kalo Shop employed women designers almost exclusively, offering them fair wages and a work environment that promoted creativity. Progressive entrepreneurial women like Barck and her colleagues had an almost missionary zeal, believing they could not only build a successful business and create jobs, but also promote equality for women and improve conditions for working people.

Education was a part of that mission. In 1905, at age thirty-six, Clara Barck married George Welles, a Chicago fuel dealer twenty-one years her senior. The two moved to a rambling farmhouse in the suburban town of Park Ridge, and the next year Clara Welles (as she will be referred to henceforth) realized her ambition to establish an arts and crafts school and workshop. The Kalo Arts Crafts Community produced a variety of items for sale at the Chicago retail store while offering classes to young apprentices, mostly women, in

Opposite page:

Fig. 5. Paneled pitcher, model no. 2451, Kalo Shop, Chicago, 1912. Stamped "STERLING HAND WROUGHT AT THE KALO SHOPS CHICAGO 2451" on bottom. Silver, height 10 ¼, width 9, depth 6 ½ inches.

Fig. 6. Salad bowl, model no. 7787, Kalo Shop, Park Ridge, Illinois, c. 1909–c. 1911. Stamped "STERLING HAND BEATEN AT THE KALO SHOPS PARK RIDGE ILLS. 7787" on the bottom. Silver; height 3, width 10, depth 7 ¼ inches.

This page:

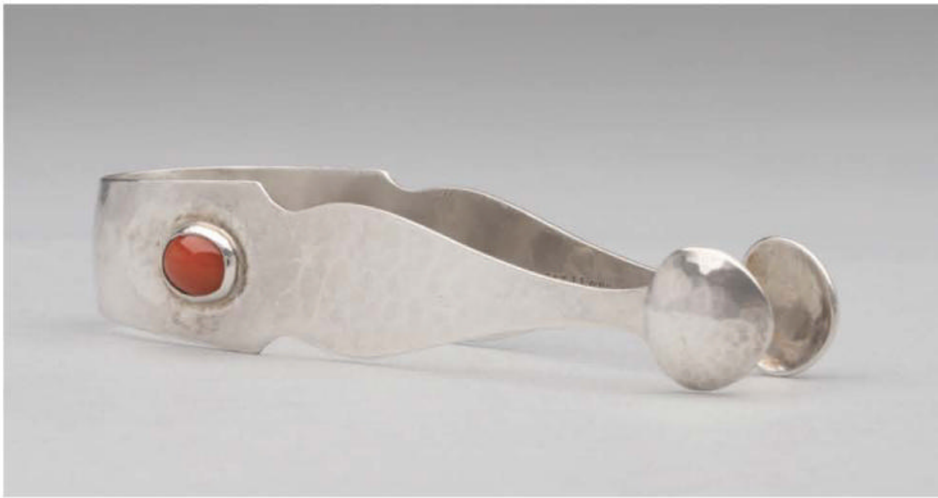
Fig. 7. Large floriform vase, Kalo Shop, Chicago, 1912–1916. Stamped "STERLING HAND WROUGHT AT THE KALO SHOPS CHICAGO AND NEW YORK" on the bottom. Silver; height 15 ½, width 5 ½, depth 5 ½ inches.

Fig. 8. Vase, model no. 972 E, Kalo Shop, Chicago, 1912–1916. Stamped "STERLING HAND WROUGHT AT THE KALO SHOPS CHICAGO AND NEW YORK 972 E" on the bottom. Silver; height 9, width 3, depth 3 inches.

Fig. 9. Pair of candlesticks, Kalo Shop, Chicago, 1928. Each stamped "HAND WROUGHT AT THE KALO SHOP GS" and inscribed "A.P.R.------W.M.R 1903-June 3- 1928" on the bottom. Silver; height 12, width 5, depth 5 inches.

Fig. 10. Child's cup, model no. 5, Kalo Shop, Chicago, after 1917. Stamped "STERLING HAND WROUGHT AT THE KALO SHOP 5" on the bottom, with dedication to "Suzanne" opposite the repousséd sheep. Silver; height 2 ½, width 4 ¼, depth 3 inches. *Collection of Robert Taylor.*

Fig. 11. Sugar tongs, model no. 11296, Kalo Shop, Park Ridge, c. 1909–c. 1911. Stamped "STERLING KALO 11296" on the inner arm. Silver, coral; height ¾, width 4, depth 1 ¾ inches.

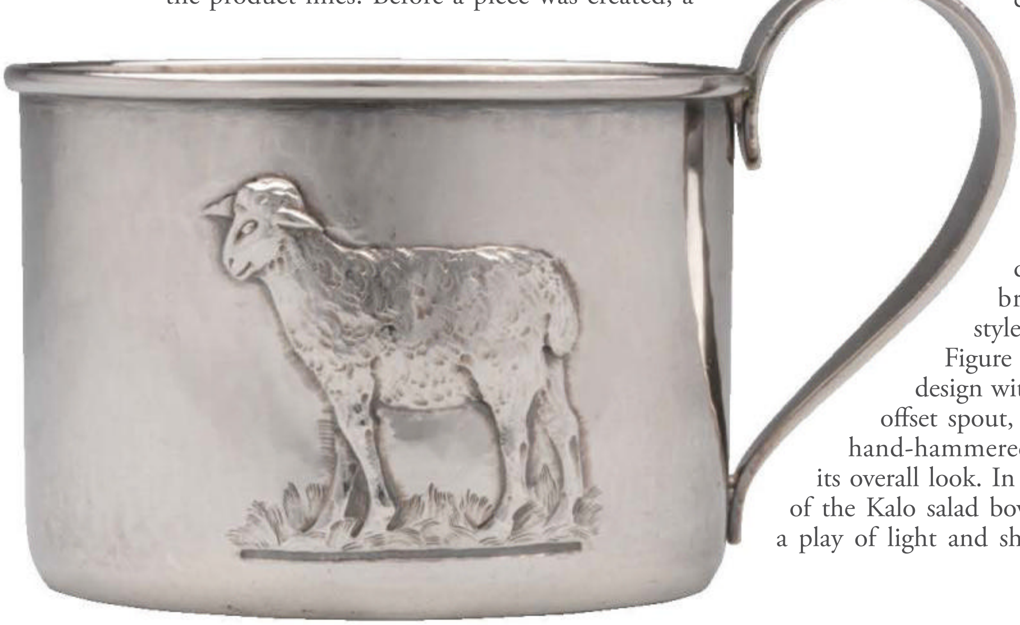


metalwork and jewelry making. To promote the new enterprise while employing her public speaking skills, Clara Welles delivered lectures to women's clubs and civic groups on the topic of women and the arts and crafts.

By this time silver had emerged as the most popular category produced by the Kalo Shop. To increase production and move on to larger, more ambitious silver works, in 1907 Clara Welles hired the shop's first professionally trained silversmith: Julius Olaf Randahl, who came from the workshops at Marshall Field and Company. Other master silver- and metalworkers followed. Over the next several years, as production increased and the Kalo Shop reputation spread, the Park Ridge workshops became a mecca for silversmiths—some of whom had trained in Scandinavia, others at East Coast firms like Tiffany and Gorham—as well as aspiring metalsmiths, designers, and jewelers. By 1914 more than fifty people were associated with the workshops.

The faces would change over the years,[2] but the same high and exacting standards had to be met by all Kalo Shop craftspeople. Clara Welles believed in excellence and continuity across the product lines. Before a piece was created, a formal design drawing, like the one in Figure 3, was submitted, to be kept on file and referenced for future works. While she welcomed innovation from the silversmiths and designers, she was protective of the primacy of the Kalo Shop brand. New designs, or older designs enhanced with new elements, might enter the product lines, but each had the Kalo Shop hallmark stamp on the bottom. Individual silversmiths were not supposed to sign pieces, though in some rare instances pieces have surfaced with artists' initials as well as the Kalo stamp.

The output of hand-wrought silver from the Kalo Shop was remarkable and varied, ranging from tea sets, flatware, trays, covered dishes, and candlesticks to bowls, pitchers, boxes, jewelry, and many more forms. Virtually anything a client could need for the table or desktop was made by the shop. Most early Kalo Shop pieces display the solid, almost brawny arts and crafts style. The paneled pitcher in Figure 5 is a classic early Kalo design with eight vertical panels, offset spout, squared handle, and a hand-hammered surface that softens its overall look. In the chambered surface of the Kalo salad bowl in Figure 6 there is a play of light and shadow over the surface



that reinforces its sculptural appearance. Its strong rectilinear design is often found in early Kalo Shop production. Even the QED monogram is a classic arts and crafts design.

Kalo pieces would become much more varied stylistically. Many took inspiration from nature, but with a sense of restraint rather than the flamboyance of art nouveau design. The candlesticks in Figure 9 take the form of soberly stylized tulips. Nature is evident again in both the vase in Figure 7, which resembles a morning glory flower in bloom, and in the small bud vase in Figure 8, with its subtle plant-like profile.

Silversmiths and designers at the Kalo Shop were aware of stylistic trends abroad, and adapted some for the American market. In Britain, architect-designer Charles Robert Ashbee popularized the incorporation of precious and semiprecious stones into silver designs. Malachite, lapis, pearl, and other stones appear in early Kalo pieces, often applied to objects such as serving pieces, small trays, and letter openers. The sugar tongs with inset coral cabochons in Figure 11 is an example.

Customers would come to the Kalo Shop for silver articles to mark special occasions, achievements, and milestones. Children's silver was popular. Families would purchase a cup, plate, porringer, or children's flatware to celebrate a birth or a first Christmas. These were often adorned

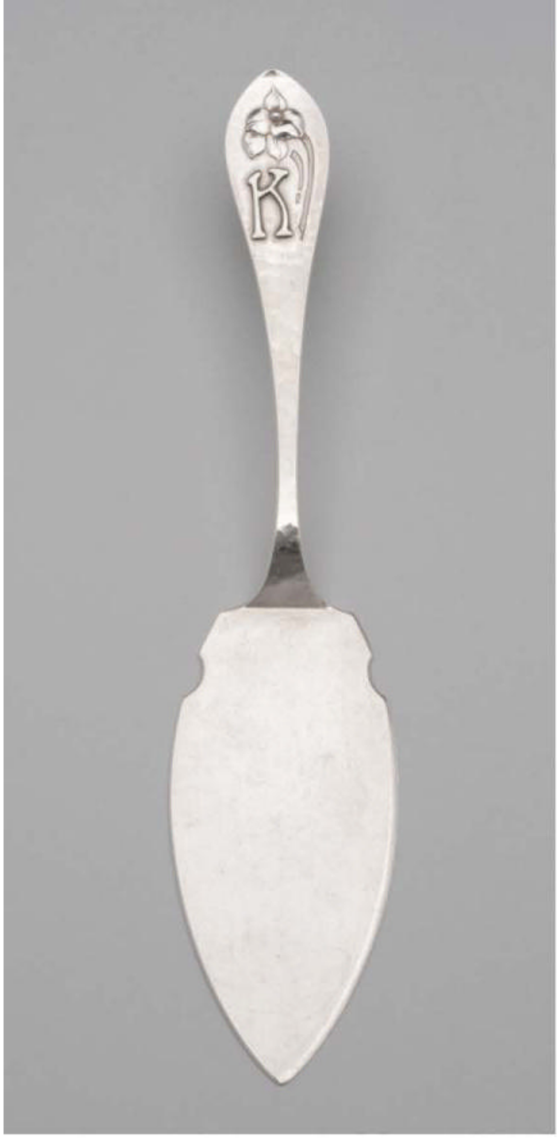
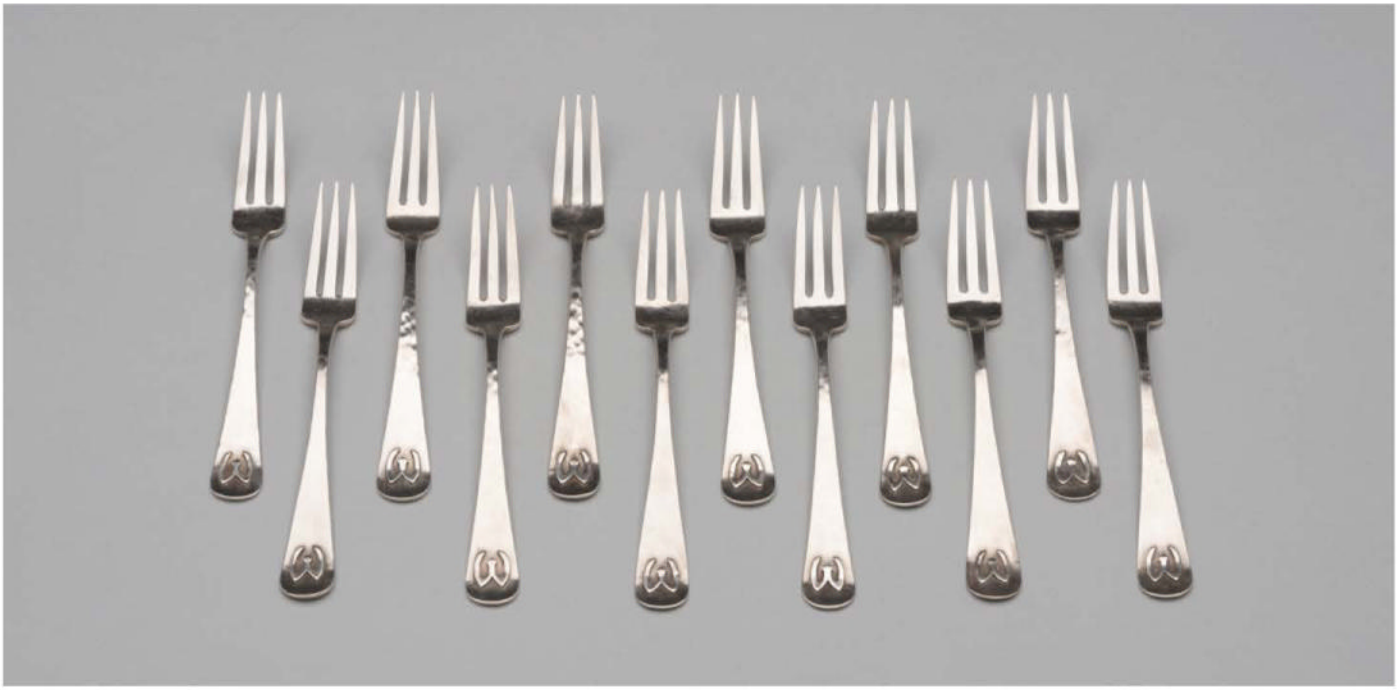


Fig. 12. Strawberry forks, model no. 1, Kalo Shop, Chicago or Park Ridge, c. 1907–c. 1911. Each stamped "STERLING KALO 1" on the reverse. Silver; length 4 ¾ inches.

Fig. 13. Pie server, model no. 10385L, Kalo Shop, Chicago, c. 1909–c. 1911. Stamped "STERLING KALO 10385L" on the reverse. Silver; length 10 ¾, width 2 ¼ inches.



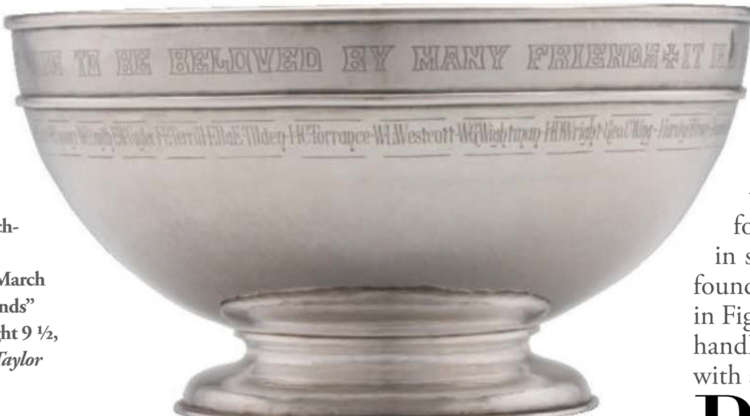
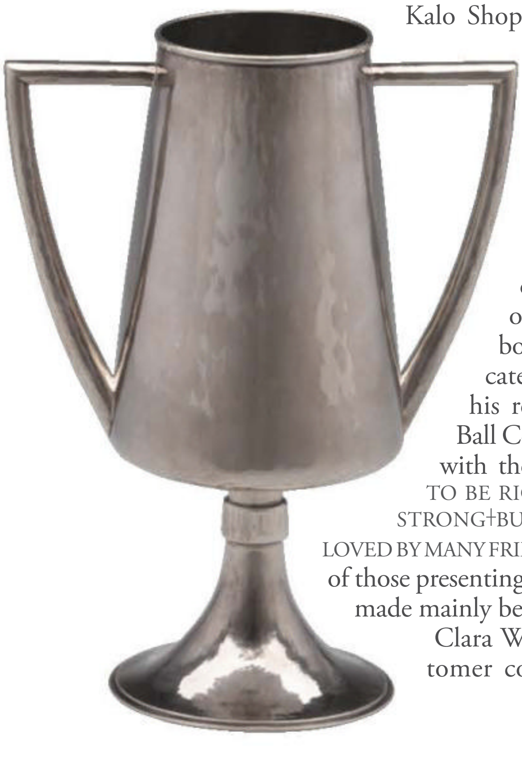


Fig. 14. Trophy, model no. 0880, Kalo Shop, Park Ridge, 1911. Stamped "STERLING HAND BEATEN AT THE KALO SHOPS PARK RIDGE ILLI. 0880" on the bottom and inscribed "Goodbye my Bachelor Goodbye to Morris L Mossler at a little dinner March 22 1911 by his loving friends" on the reverse. Silver; height 9 ½, width 7, depth 4 inches. *Taylor collection.*

Fig. 15. Center bowl, model no. N1, designed by R. G. Geller, made by the Kalo Shop, Chicago, and presented to Richard B. Sheridan by the Webb C. Ball Company, Cleveland, Ohio, March 30, 1916. Stamped "STERLING HAND WROUGHT AT THE KALO SHOPS CHICAGO AND NEW YORK N1" and inscribed "Presented to/ RICHARD B. SHERIDAN/ March 30, 1916" and "DESIGNED BY RG GELLER" on the bottom. Inscribed "IT'S A GOOD THING TO BE RICH+IT'S A GOOD THING TO BE STRONG+BUT IT'S A BETTER THING TO BE BELOVED BY MANY FRIENDS" around the rim. Silver; height 5 ½, width 10 ½, depth 10 ½ inches.

with delightful woodland or barnyard animals, such as the lamb on the child's cup in Figure 10—a rare instance where repoussé decoration appears in Kalo silver.

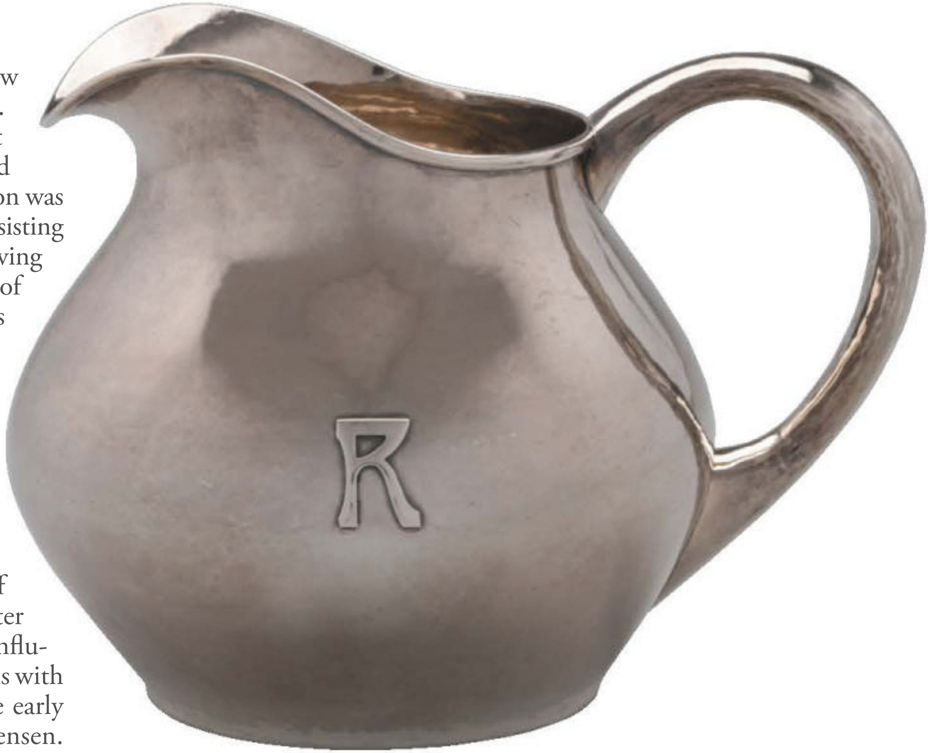
Many a bride and groom set up house with wedding gifts from the Kalo Shop bought by generous friends. These were often utilitarian items such as a set of salt shakers (Fig. 1) or a pepper grinder (Fig. 2). Specialized pieces like monogrammed strawberry forks (Fig. 12) would also have been a wonderful choice. The pie server shown in Figure 13—with a repoussé flower and applied initial "K"—is unusual and was likely the result of a collaboration between the buyer and Kalo designers.



Customization became a keynote of the Kalo Shop. Applied monograms appear quite frequently on Kalo pieces. The shop was also known for making inscribed commemorative pieces, such as the large double handled vase or loving cup dedicated to Morris L. Mossler on the occasion of his bachelor party dinner in 1911 (Fig. 14). Another example is a retirement bowl shown in Figure 15, dedicated to Richard Sheridan upon his retirement from the Webb C. Ball Company in 1916, and inscribed with the motto "IT'S A GOOD THING TO BE RICH+IT'S A GOOD THING TO BE STRONG+BUT IT'S A BETTER THING TO BE BELOVED BY MANY FRIENDS," as well as with the names of those presenting the bowl. Items like these were made mainly between 1909 and 1920.

Clara Welles knew that not every customer could afford specialized work, and that very few were able to buy an entire silver service all at once. Kalo made several elegant, now-classic design lines, and kept them in production, allowing families to build and add to their collections over time. The number 18 bowl, with five upswept lobes, is a classic Kalo floriform shape (Fig. 18). The bowl was produced in small, medium, and large sizes and is easily found today. Another classic design is the pitcher in Figure 17, which was produced with a hollow-handled version (shown here) as well as a version with a strap handle.

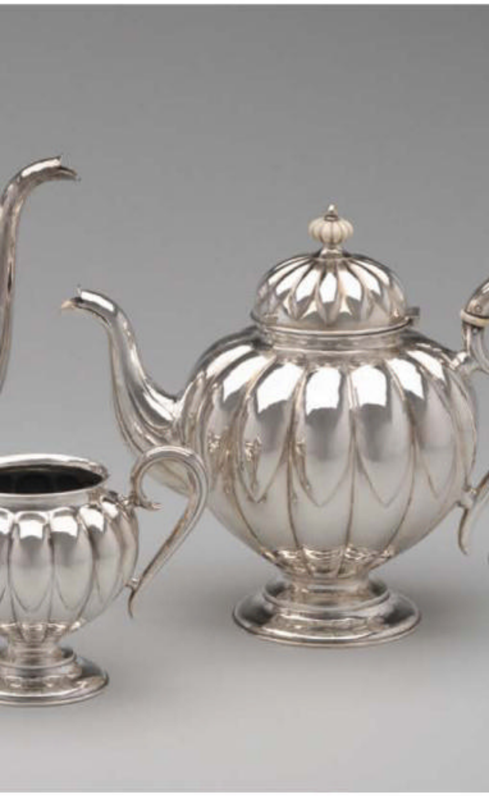
By 1912 the Kalo Shop had become so successful and the brand so well known that the firm opened a branch on Fifth Avenue in New York, competing directly with Tiffany and Gorham. (That location would close in 1916 when Kalo cut back production in response to material and manpower shortages caused by the build-up to US entry into World War I.) Prosperity also allowed Clara Welles to devote more time to the women's suffrage movement and other causes. She served on the executive board of the Illinois Equal Suffrage Association, and as one of her duties organized the participation of a large Illinois delegation in a massive suffrage parade



in Washington, DC, on the eve of Woodrow Wilson's presidential inauguration in 1913. (Such activism deepened the cracks that had appeared in her marriage. George asked Clara to file for divorce, and when the petition was finally granted she shocked the court by insisting that she wanted no alimony—she had a thriving business and did not need it.) Another piece of Clara Welles's progressive social activism bears mention here: as World War I ended, she organized a then-novel program to train teachers in the decorative arts so that they, in turn, could help soldiers make handcrafted objects as rehabilitative therapy.

Purchases by an established, loyal clientele kept the Kalo Shop afloat during the war years. Afterwards, business picked back up, and Welles was able to rehire staff and hire new silversmiths. Many of the latter came from Scandinavia, and under their influence the Kalo Shop began to produce designs with a more rounded form, as often seen in the early work of the Danish silversmith Georg Jensen. An example of this transition is seen in a double melon-form tea and coffee set (Fig. 16).

As an astute businessperson, Welles was quick to note social trends. Cocktail culture was thriving in the 1920s despite Prohibition, and smoking had become an accepted practice in society, even among women. Responding to the market, the Kalo Shop produced an array of elegant pieces for drinking such as a cocktail shaker with a whimsical repoussé scene of camels and pyramids, and cups customized with enameled yachting flags and inscriptions (Fig. 19). The Kalo ice bowl in Figure 20 contains a strainer, which allowed melted water to collect at the bottom of the bowl. (This particular piece was made for William M. Wright Sr., head of the Calumet Baking Powder Company and owner of Calumet Farms, a horseracing powerhouse in Kentucky.) Smoking appurtenances included a smoker's tray (Fig. 21) with an attached match holder and compartments for cigarettes, lighters, cigar cutters, and such. The unusual cigarette dispenser in Figure 22 has a gilded interior to protect the silver from the chemicals in tobacco.



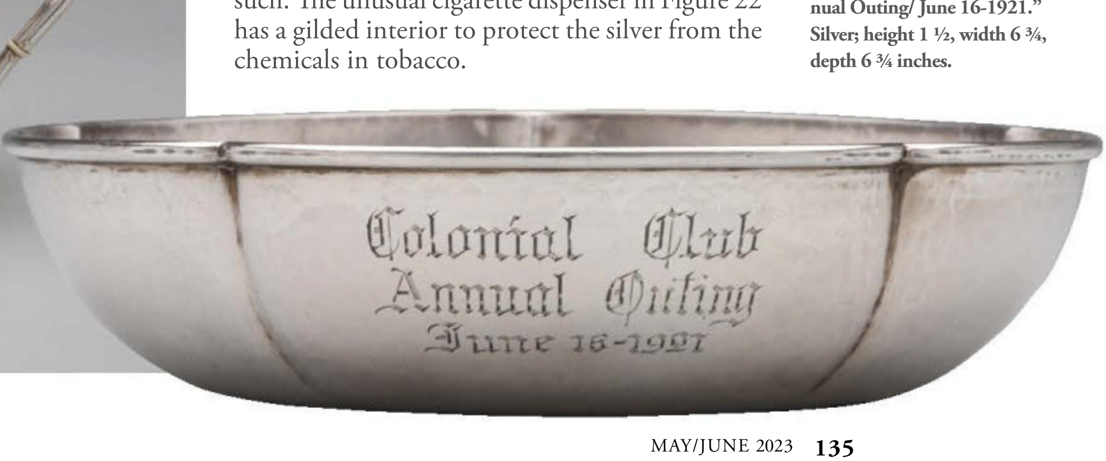


Fig. 16. Double melon tea and coffee set, model no. 23 B, Kalo Shops, Chicago, 1920s. Each piece stamped "STERLING HAND WROUGHT AT THE KALO SHOP 23 B" on the bottom. Silver; height of coffeepot 10 ½ inches.

Fig. 17. Pitcher, Kalo Shop, Park Ridge, c. 1909–c. 1911. Stamped "STERLING HAND BEATEN AT KALO SHOPS PARK RIDGE ILLS." on the bottom. Silver; height 6 ½, width 9, depth 7 inches.

Fig. 18. Bowl, model no. 18 S, Kalo Shop, Chicago, 1921. Stamped "STERLING HAND WROUGHT AT THE KALO SHOP 18 S" on the bottom and inscribed "Colonial Club/ Annual Outing/ June 16-1921." Silver; height 1 ½, width 6 ¾, depth 6 ¾ inches.

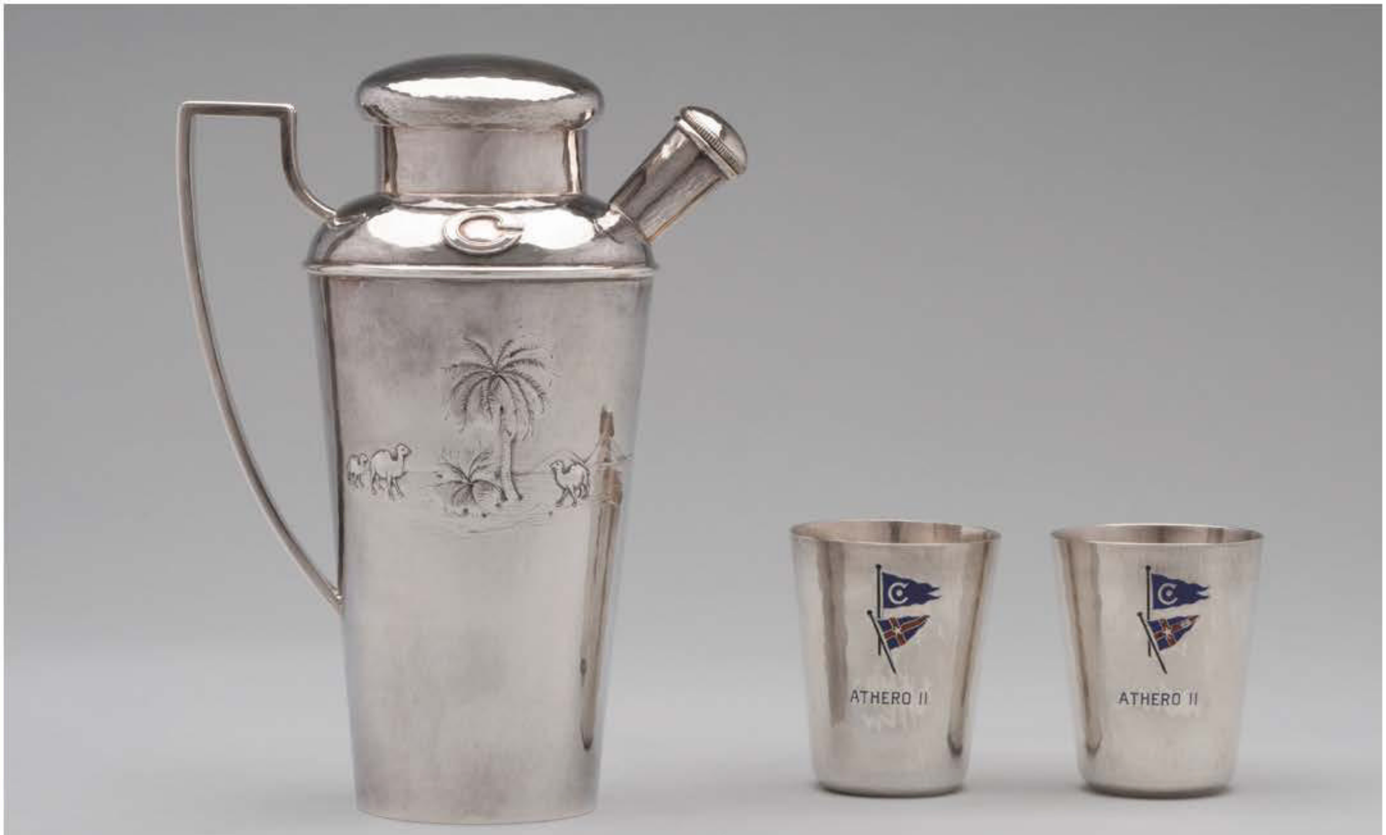


Fig. 19. Cocktail shaker, model CC, 1922, and cups, model L, 1920s, Kalo Shop, Chicago. Shaker stamped "STERLING HAND WROUGHT AT THE KALO SHOP 2 PINTS CC" and inscribed "Designed and Hand Wrought for John W. Campbell" on the bottom; cups stamped "STERLING HAND WROUGHT AT THE KALO SHOP L" on the bottom. Silver; height of shaker 8 ½, of cups 3 inches. The cups each bear the applied enameled burgee of the New York Yacht Club and the private signal flag of Jesse Livermore, who commissioned the yacht *Athero 2. Taylor collection.*

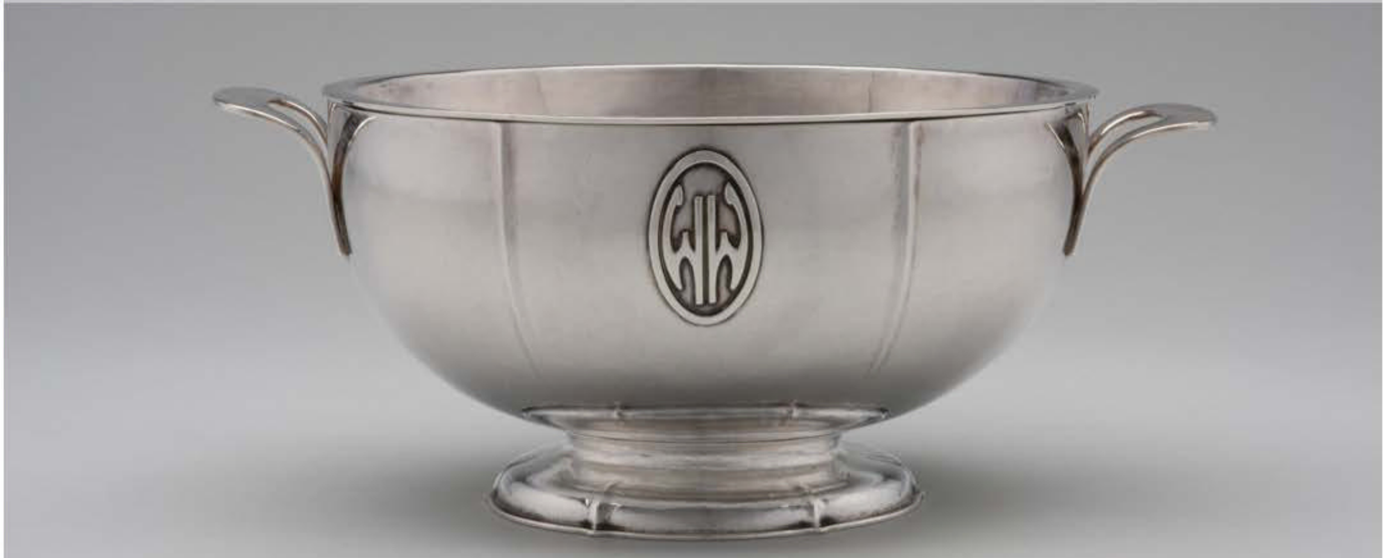


Fig. 20. Ice bowl, model no. N610, Kalo Shop, Chicago, c. 1912–1916. Stamped "STERLING HAND WROUGHT AT THE KALO SHOPS CHICAGO AND NEW YORK N610" on the bottom, with applied monogram "WW" for William Wright Sr. (1851–1931) of the Calumet Baking Powder Company and Calumet Farms. Silver; height 5, width 12, depth 9 ¼ inches.

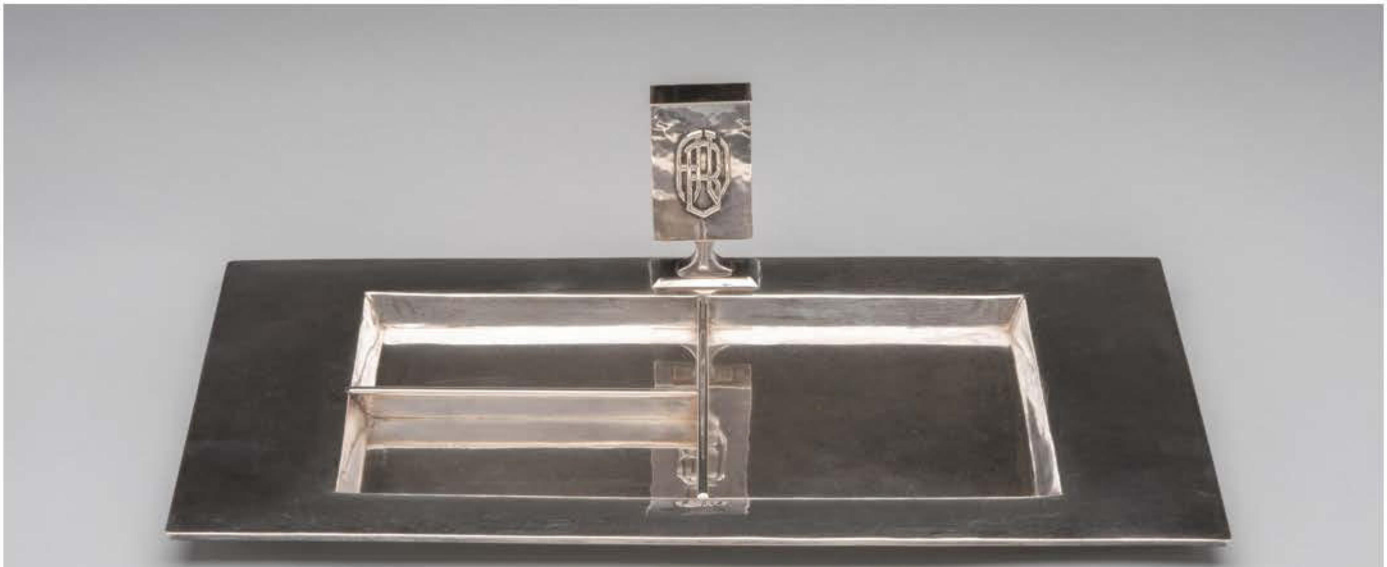


Fig. 21. Smoker's tray with attached match holder, model no. X220, Kalo Shop, Chicago, 1920s–1930s. Stamped "STERLING HAND WROUGHT AT THE KALO SHOP X220" on the bottom. Silver; height 4, width 15, depth 8 ¾ inches.

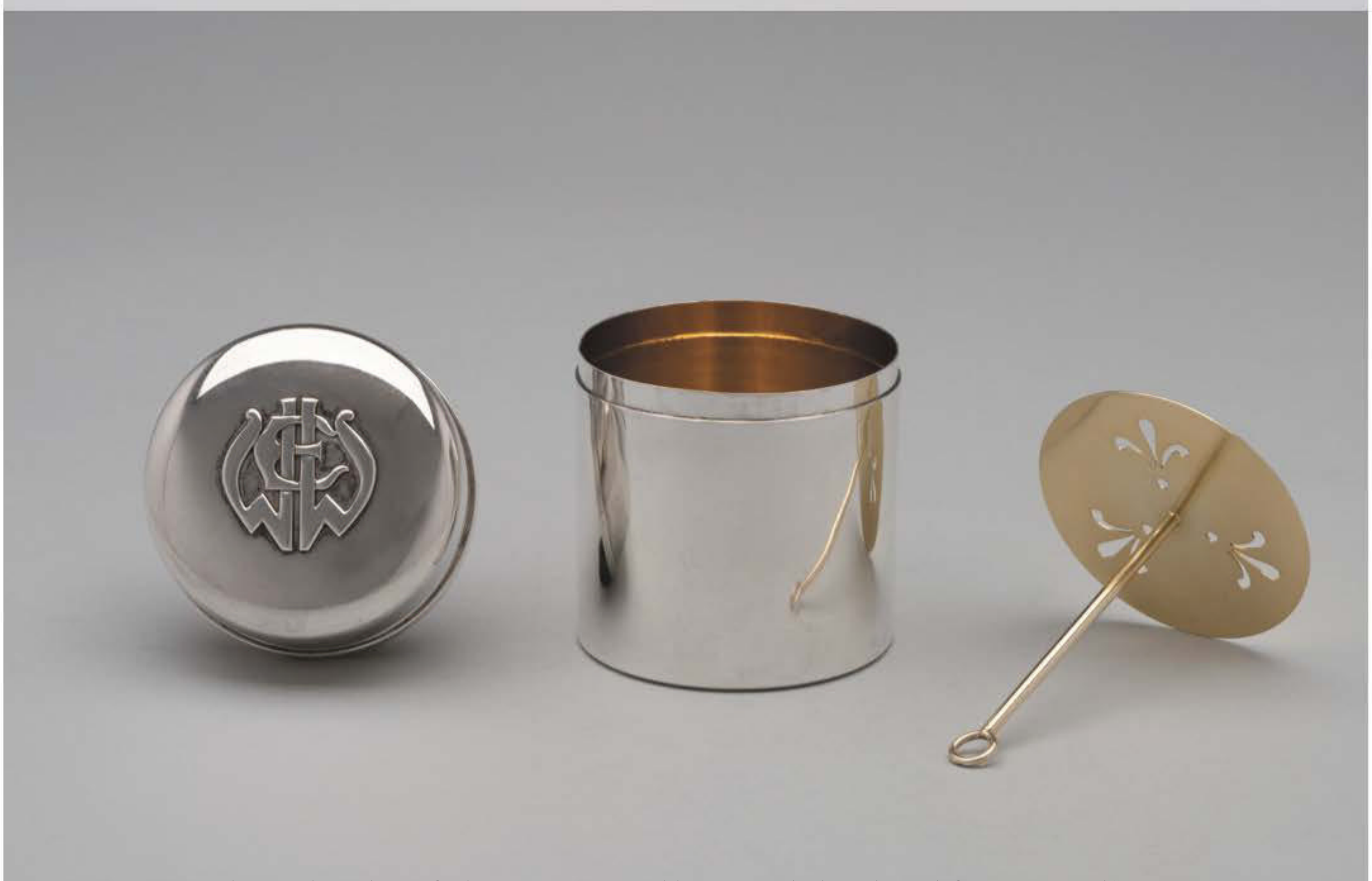
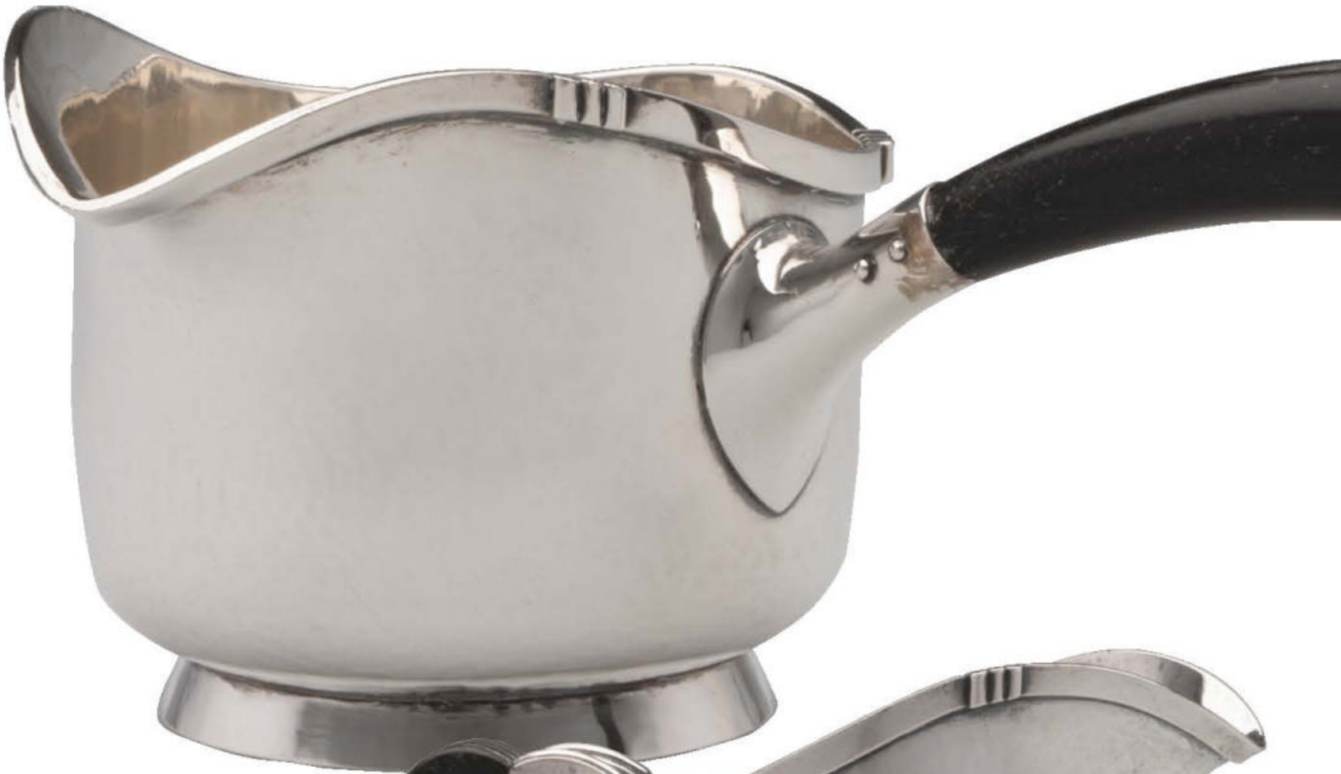


Fig. 22. Deconstructed cigarette box with insert for dispensing cigarettes, model no. C115, Kalo Shop, Chicago, before 1909. Stamped "STERLING KALO C115" on the bottom. Silver and silver gilt; assembled, height 3 ¾, width 3, depth 3 inches.



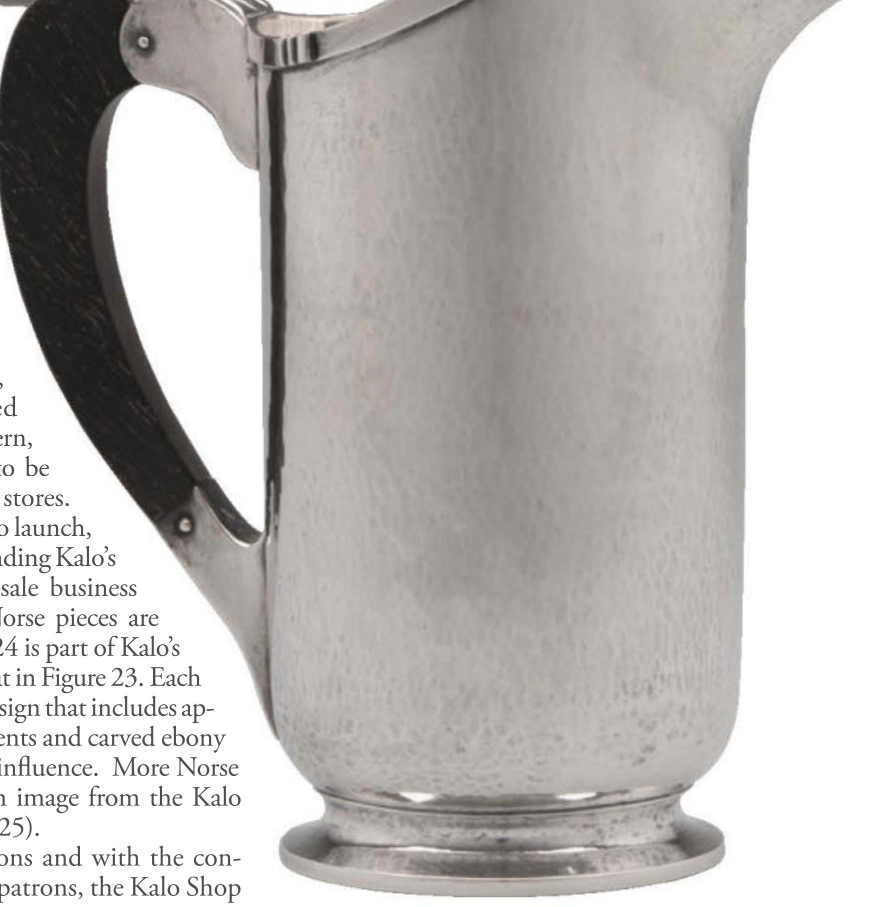


Fig. 23. Norse line sauceboat, model no. NS 121, Kalo Shop, Chicago, after c. 1928. Stamped "STERLING HAND-WROUGHT AT THE KALO SHOP NS 121" and inscribed with the dedication "Essington and McKibbin, April the first 1926- 1951" on the bottom. Silver and carved ebony; height 3, width 8 ¼, depth 4 inches.

Fig. 24. Norse line pitcher, model no. NS 53, Kalo Shop, Chicago, after c. 1928. Stamped "STERLING HAND WROUGHT AT THE KALO SHOP NS 53 1 ¾ PINTS" on the bottom. Silver, carved ebony; height 6 ¾, width 6 ½, depth 3 ½ inches.

Perhaps because customization was a signature aspect of Kalo Shop and because Clara Welles carefully guarded the marketing of the brand, the firm sold its products only through its own shops. In the late 1920s, Kalo developed a limited "Norse line" of more modern, if heavy, pieces that were to be sold through department stores. But just as this line was set to launch, the stock market crashed, ending Kalo's only foray into the wholesale business before it started. Today, Norse pieces are rare. The pitcher in Figure 24 is part of Kalo's Norse line, as is the sauceboat in Figure 23. Each has an elegant, forthright design that includes applied three-bar embellishments and carved ebony handles, a mark of Danish influence. More Norse line pieces are shown in an image from the Kalo photographic archive (Fig. 25).

By making staff reductions and with the continued support of devoted patrons, the Kalo Shop

muddled through the Depression. In 1939 Clara Welles declared herself tired of the midwestern winters and retired to San Diego, though she kept an occasional hand in the business and remained active in social and political causes. In 1959 she gave the Kalo Shop to the last four silversmiths working for the firm. These artists continued to run the shop until 1970. That year two of them died, and when replacements with sufficient skills to maintain quality standards could not be found, the Kalo Shop was closed down.

Clara Welles herself had passed away on March 14, 1965, a remarkable woman who possessed a powerful and too-rare combination of a visionary business acumen and a deep social conscience. She and the talented Kalo Shop men and women have left a legacy of timeless works of design, handmade in the belief that homes should be filled with objects that are as beautiful as they are useful. These pieces, many now more than one hundred years old, today look as fresh and as bold as they did on the day they were made.

I would like to acknowledge the pioneering research done by both Sharon S. Darling and Darcy L. Evon for their respective landmark publications Chicago Metal-Smiths: An illustrated History *(Chicago Historical Society, 1977), and* Hand-Wrought Arts and Crafts Metalwork and Jewelry 1890–1940 *(Schiffer Publishing, 2013). I would also like to acknowledge Rosalie Berberian and her book* Creating Beauty: Jewelry and Enamels of the American Arts and Crafts Movement *(Schiffer Publishing, 2019). I encourage anyone who wants to learn more about Clara Welles and the Kalo Shop to seek out those publications. I wish to thank the late Paul Somerson, creator of the website Chicagosilver.com, and John P. Walcher, senior specialist in the decorative arts for Toomey and Company, for their guidance. Many thanks to Margo Grant Walsh, whose book* Collecting by Design: Silver and Metalwork of the Twentieth Century *inspired my interest in the Kalo Shop and refined my collecting.*

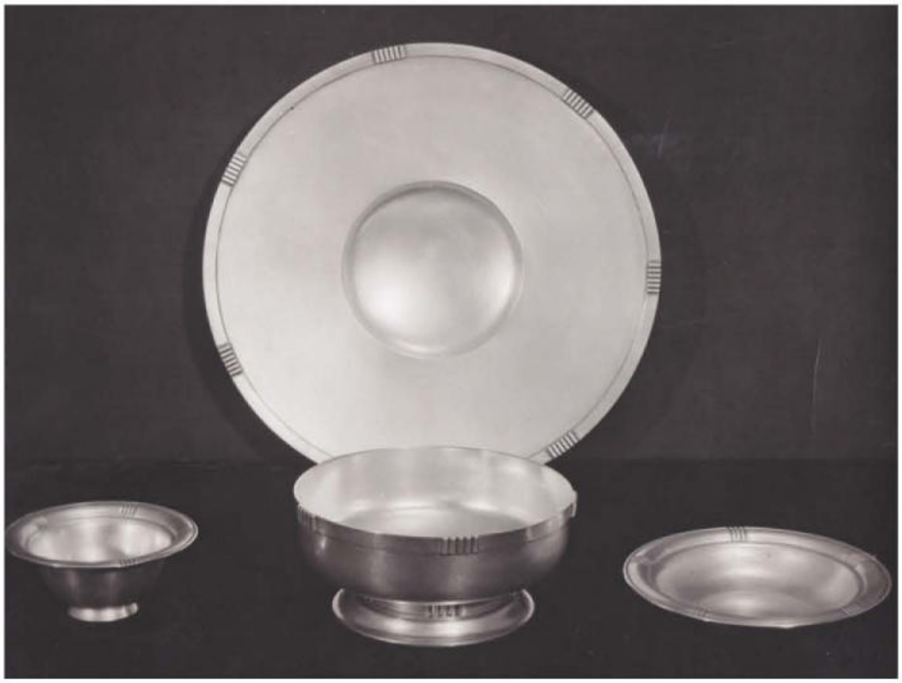


Fig. 25. Archival photograph of items from the Norse line made by the Kalo Shop, Chicago, after c. 1928–early 1930s. The objects are identified by model number on reverse in pencil. ***Author photograph.***

STEVEN PAKIZ *is a collector of arts and crafts silver and metalwork and an art appraiser living in Southern California.*

---

[1] The Society of Arts and Crafts was founded in Boston in 1897, and Chicago's Arts and Crafts Society was founded the same year. American arts and crafts communities included Roycroft (founded 1895, East Aurora, New York), the Cornish (New Hampshire) Art Colony (1895), Rose Valley (1901, in Pennsylvania), and the Byrdcliffe Arts and Crafts Colony (1902, in Woodstock, New York). [2] By one count, more than twenty independent businesses and studios were opened by artisans who had worked or trained at the Kalo Shop. Interestingly, one of them was the artist Grant Wood, who became a protégé of Clara Welles after exhibiting his metalwork at the Art Institute of Chicago in 1912 and made jewelry for the Kalo Shop. He opened the Volund Craft Shop with a fellow Kalo artisan in 1914, but it went out of business in 1916 and Grant went home miserably to Iowa. He returned to Chicago in 1930 when he won a $50 purchase prize from the Art Institute for *American Gothic*. See Darcy L. Evon "The Kalo Shop: Hand Wrought Metalwork and Jewelry" in *A New Woman: Clara Barck Welles, Inspiration and Influence in Arts and Crafts Silver* (Jordan Schnitzer Museum of Art, 2022), pp. 25–26.

EVENTS | EXHIBITIONS SYMPOSIUMS LECTURES

By Sierra Holt

ALABAMA

Huntsville Huntsville Museum of Art: “Mystery and Benevolence: Masonic and Odd Fellows Folk Art from the American Folk Art Museum”; to June 18.*

ARIZONA

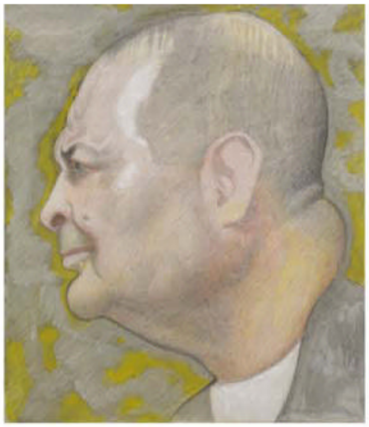
Phoenix Phoenix Art Museum: “MOVE: The Modern Cut of Geoffrey Beene”; to July 23.

Tucson Tucson Museum of Art: “The Story of a Painting: José Gil De Castro’s Carlota Caspe y Rodríguez”; to July 23.

CALIFORNIA

Laguna Beach Laguna Art Museum: “Unseen Ties: The Visual Collection of Sherman Library and Gardens”; to June 4.

Los Angeles Autry Museum of the American West: “China Poblana”; to July 23.



Self Portrait by Joseph Stella (1877–1946), c. 1940. *National Portrait Gallery, Washington, DC, on view at the High Museum of Art, Atlanta, Georgia.*

Getty Center: “Play and Pastimes in the Middle Ages”; May 16 to August 6.

Getty Villa: “The Gold Emperor from Aventicum”; May 31 to January 29, 2024.

Los Angeles County Museum of Art: “Another World: The Transcendental Painting Group, 1938–1945”; to June 19* • “Conversing in Clay: Ceramics from the LACMA Collection”; to May 21. Accompanying lecture: “Mindful Monday: Cultivating Empathy and Connectedness Home”; May 15, 4 pm via Zoom • “Pressing Politics: Revolutionary Graphics from Mexico and Germany”; to July 22.* • “Sam Francis and Japan: Emptiness Overflowing”; to July 16.* Accompanying lecture: “Mindful Monday: Cultivating Empathy and Connectedness at Home”; May 17, 4 pm via Zoom.

Pasadena Norton Simon Museum: “All Consuming: Art and the Essence of Food”; to August 14. • “Saint Sebastian: Anatomy of a Sculpture”; to July 3.

Sacramento California Museum: “Black Pioneers: Legacy in the American West”; June 10 to October 1.*

Crocker Art Museum: “Art for the People: WPA-Era Paintings from the Djikstra Collection”; to May 7. • “A Graphic Art: German Expressionist Prints from the McNay Art Museum and the Bronston Collection”; to May 7.

San Francisco Legion of Honor: “Sargent and Spain”; to May 14.*

San Marino Huntington Library, Art Museum, and Botanical Gardens: “Printed in 1085: The Chinese Buddhist Canon from the Song Dynasty”; to December 4.

COLORADO

Denver Denver Art Museum: “Her Brush: Japanese Women Artists from the Fong-Johnstone Collection”; to July 16.*

CONNECTICUT

New Haven Yale University Art Gallery: “Crafting Worldviews: Art and Science in Europe, 1500–1800”; to June 25. • “Thinking Small: Dutch Art to Scale”; to July 23.

DISTRICT OF COLUMBIA

Hillwood Estate, Museum, and Gardens: “Determined Women: Collectors, Artists, and Designers at Hillwood”; to June 18.*

National Gallery of Art: “Looking Up: Studies for Ceilings, 1550–1800”; to July 9.* • “Philip Guston Now”; to August 27.* • “This Is Britain: Photographs from the 1970s and 1980s”; to June 11.*

National Portrait Gallery: “Family Ties: Daguerreotype Portraits”; to June 11. • “A Splendid Land: Paintings from Royal Udaipur”; to May 14.*

FLORIDA

Miami Patricia and Phillip Frost Art Museum, Florida International University: “Allegories for Learning: 16th- to 18th-Century Italian Works on Paper from the Georgia Museum of Art”; June 10 to September 10.

Naples Baker Museum: “Love Stories from the National Portrait Gallery, London”; to May 7.*

Naples Artist Institute: “Miradas de Mujeres: Isabelle de Borchgrave and the World of Frida Kahlo”; to June 11.*

Osprey Marie Selby Botanical Gardens: “Tiffany: The Pursuit of Beauty in Nature”; to June 25.*

Sarasota John and Mable Ringling Museum of Art: “Gods and Lovers: Paintings and Sculpture from India”; to May 28.

St. Petersburg Museum of Fine Arts, St. Petersburg: “Lasting Impressions: Japanese Prints from the Read-Simms Collection”; to August 13.*

Tampa Tampa Museum of Art: “Travels in Italy: a 19th-Century Journey through Photography”; to July 9.

West Palm Beach Norton Museum of Art: “Symbolic Messages in Chinese Animal Paintings”; to June 4.*

GEORGIA

Athens Georgia Museum of Art, University of Georgia: “Object Lessons in American Art: Selections from the Princeton University Art Museum”; to May 14.*

Atlanta High Museum of Art: “Joseph Stella: Visionary Nature”; to May 21.*

ILLINOIS

Champaign Krannert Art Museum, University of Illinois at Urbana-Champaign: “Well-Designed Beauty: Trade, Technology, and Decorative Arts”; to May 13.

Chicago Art Institute of Chicago: “Lygia Pape: Tecelares”; to June 5.* • “Salvador Dalí: The Image Disappears”; to June 12.

Richard H. Driehaus Museum: “Hector Guimard: Art Nouveau to Modernism”; June 22 to January 7, 2024.*

INDIANA

Fort Wayne Fort Wayne Museum of Art: “Art Deco Glass from the David Huchthausen Collection”; to August 6.*

Richmond Richmond Art Museum: “The Richmond Group Artists”; to June 3.*

IOWA

Ames Iowa State University Museums: “Growing up Victorian”; to October 31.

Davenport Figge Art Museum: “Sporting Fashion: Outdoor Girls 1800 to 1960”; to May 7.*

LOUISIANA

New Orleans New Orleans Museum of Art: “Black Orpheus: Jacob Lawrence and the Mbari Club”; to May 7.*

MAINE

Brunswick Bowdoin College Museum of Art: “In Light of Rome: Early Photography in the Capital of the Art World, 1842–1871”; to June 4.* • “Masks of Memories: Art and Ceremony in Nineteenth Century Oceania”; to July 16.

Waterville Colby College Museum of Art: “Time and Tide Flow Wide: The Collection in Context, 1959–1973”; to June 11.

MARYLAND

Baltimore Walters Art Museum: “Quiet Beauty: The Watercolors of Léon Bonvin”; to August 13.*

MASSACHUSETTS

Amherst Mead Art Museum, Amherst College: “God Made My Face: A Collective Portrait of James Baldwin”; to July 9.

Boston Isabella Stewart Gardner Museum: “Fellow Wanderer: Isabella’s Travel Albums”; to May 21.*

Museum of Fine Arts, Boston: “Hokusai: Inspiration and Influence”; to July 16.* Accompanying lecture: “Hokusai: Inspiration and Influence”; June 7, 6:30 pm.

Cambridge Special Exhibitions Gallery, Harvard Art Museums: “From the Andes to the Caribbean: American Art from the Spanish Empire”; to July 30.

Duxbury Art Complex Museum: “Wanda Gag: Artist, Author, and Illustrator”; to August 27.

New Bedford New Bedford Whaling Museum: “Re/Framing the View: Nineteenth-Century American Landscapes”; to May 14.*

Waltham Rose Art Museum, Brandeis University: “Frida Kahlo at the Rose Art Museum”; to July 2.

Williamstown Clark Art Institute: “Portals: The Visionary Architecture of Paul Goesch”; to June 11.*

Worcester Worcester Art Museum: “Frontiers of Impressionism”; to June 25.

MICHIGAN

Flint Flint Institute of Arts: “Drawn to Collect: Selections from the Farrell-Herrick Collection of Drawings”; May 13 to August 20.

MINNESOTA

Minneapolis Minneapolis Institute of Art: “Eternal Offerings: Chinese Ritual Bronzes”; to May 21.* • “Fukuda Kodōjin: Japan’s Great Poet and Landscape Artist”; to July 23.* • “German Prints in the Later 1400s”; to May 14. • “In the Making: Modern and Contemporary Fiber Art New Acquisitions”; to July 16.

MISSOURI

Kansas City Nelson-Atkins Museum of Art: “Fierce Women: Artemisia Gentileschi and the Women Worthies”; to July 23.

St. Louis Pulitzer Art Foundation: “The Nature of Things: Medieval Art and Ecology, 1100–1550”; to August 6.

THE AMERICAN ART FAIR

May 13-16, 2023

May 13-15	12-6pm
May 16	12-5pm

Admission Complimentary

BNH

Bohemian National Hall
321 East 73rd Street, New York City

www.theamericanartfair.com

MEDIA SPONSORS

Art
AFA Antiques & Fine Art MAGAZINE
The Magazine ANTIQUES
AMERICAN FINE ART MAGAZINE
LEAD SPONSOR

EXHIBITORS

- Addison Rowe Gallery
- Alexandre Gallery
- Avery Galleries
- Bernard Goldberg Fine Arts, LLC
- D. Wigmore Fine Art, Inc.
- David A. Schorsch-Eileen M. Smiles
- Debra Force Fine Art, Inc.
- Dolan/Maxwell
- Forum Gallery
- Graham Shay 1857
- Hirschl & Adler Galleries, Inc.
- Keny Galleries
- Kraushaar Galleries, Inc.
- Questroyal Fine Art, LLC
- Thomas Colville Fine Art
- Vallarino Fine Art
- Vose Galleries

LECTURES

Saturday, May 13

2pm
Some Old Curiosity Shops: Whistler, Commerce, and the Art of Urban Change
David Park Curry
Independent Scholar

4pm
Variations on a Theme: Joseph Stella's Visionary Nature
Stephanie Heydt
Margaret and Terry Stent
Curator of American Art
High Museum of Art, Atlanta

Sunday, May 14

2pm
The Painting of Raymond Jonson: American Modernism from Chicago to Santa Fe
Herbert R. Hartel, Jr.
Adjunct Associate Professor
Queens College, CUNY

4pm
Omissions from the Canon: Artistic Representations of Industry Along the Hudson River
Annette Blaugrund
Former Director of the National Academy
Museum and School of Fine Arts

Admission to the Fair and lectures is complimentary; lecture seating is on a first-come basis.

Saint Louis Art Museum: “Monet/Mitchell: Painting the French Landscape”; to June 25.*

MONTANA

Billings Yellowstone Art Museum: “Will James in Magazines”; June 1 to June 1, 2024.

NEBRASKA

Lincoln Sheldon Museum of Art, University of Nebraska: “Beyond Eve and Mary: Premodern Representations of Gender, Power, and Religion”; to May 26.* • “From Here to the Horizon: Photographs in Honor of Barry Lopez”; to December 21.* • “Sheldon Treasures: Before Sheldon”; to May 26.*

NEW JERSEY

New Brunswick Zimmerli Art Museum, Rutgers University: “The Incoherents and Cabaret Culture in Paris, 1880–1900”; to July 16.

NEW MEXICO

Santa Fe Museum Of International Folk Art: “Yōkai: Ghosts and Demons of Japan”; to September 4.*

Taos Harwood Museum of Art: “Outriders: Legacy of the Black Cowboy”; to May 7. • “William Herbert “Buck” Dunton: A Mainer Goes West”; to May 21.*

NEW YORK STATE

Catskill Thomas Cole National Historic Site: “Women Reframe American Landscape: Susie Barstow and Her Circle/ Contemporary Practices”; May 6 to October 29.*

Cooperstown Fenimore Art Museum: “Crafting Freedom: The Life and Legacy of Free Black Potter Thomas W. Commeraw;” June 24 to September 24.* • “A Tale of Star-Crossed Lovers: Romeo and Juliet in Opera and Art”; to September 10.

NEW YORK CITY

American Folk Art Museum: “What That Quilt Knows About Me”; to October 29.

Bard Graduate Center: “Shaped by the Loom: Weaving Worlds in the American Southwest”; to July 9.* • “Staging the Table in Europe 1500–1800”; to July 9.

Brooklyn Museum: “Climate in Crisis: Environmental Change in the Indigenous Americas”; to November 19.

Cooper Hewitt, Smithsonian Design Museum: “Deconstructing Power: W. E. B. Du Bois at the 1900 World’s Fair”; to May 29.* • “Hector Guimard: How Paris Got its Curves”; to May 21.*

Frick Collection: “The Gregory Gift”; to July 9.*

Hispanic Museum and Library: “Anatomy of a Fresco: Drawings of José Clemente Orozco from the Wornick Collection”; to October 1.

Jewish Museum: “The Sassoons”; to August 13.* Accompanying lecture: “The Sassoons: An Architectural Heritage”; June 1, 6:30 pm.

Metropolitan Museum of Art: “Juan de Pareja, Afro-Hispanic Painter”; to July 16.* • “Karl Lagerfeld: A Line of Beauty”; May 5 to July 16.* • “Van Gogh’s Cypresses”; May 22 to August 27.*

Metropolitan Museum of Art Cloisters: “Rich Man, Poor Man: Art, Class, and Commerce in a Late Medieval Town”; to August 20.

Morgan Library and Museum: “Claude Gillot: Satire in the Age of Reason”; to May 28.* Accompanying symposium: “Claude Gillot and the Paris Art World ca. 1690–1720”; May 10, 1 pm. • “Sublime Ideas: Drawings by Giovanni Battista Piranesi”; to June 4.*

Neue Galerie New York: “Austrian Masterworks from the Neue Galerie”; to May 29.*

New-York Historical Society: “Crafting Freedom: The Life and Legacy of Free Black Potter Thomas W. Commeraw”; to May 28.* • “Under Cover: J. C. Leyendecker and American Masculinity”; to August 13.

Rubin Museum of Art: “Gateway to Himalayan Art”; to June 4.*

NORTH CAROLINA

Charlotte Mint Museum: “Picasso Landscapes: Out of Bounds”; to May 21.*

OHIO

Cincinnati Cincinnati Art Museum: “Georgia O’Keeffe, Photographer”; to May 7.*

Taft Museum of Art: “The Boat Trip: Etchings by Charles François Daubigny”; June 17 to September 10.

Cleveland Cleveland Museum of Art: “Nineteenth-Century French Drawings from the Cleveland Museum of Art”; to June 11.* • “The Tudors: Art and Majesty in Renaissance England”; to May 14.*

Toledo Toledo Museum of Art: “Seeing Stars, Divining Futures”; to June 18.

OKLAHOMA

Tulsa Philbrook Museum of Art “Rembrandt to Monet: 500 Years of European Painting from Joslyn Art Museum”; to May 28.

OREGON

Eugene Jordan Schnitzer Museum of Art, University of Oregon: “Devout Prayers: Korean Religious Paintings of the Joseon Dynasty and Beyond”; to May 14. • “The First Metal: Arts & Crafts Copper”; May 6 to November 3, 2024.*

Portland Portland Art Museum: “Human | Nature, 150 Years of Japanese Landscape Prints”; to May 7. • “Masterworks | Portland: Botticelli”; to May 7.

PENNSYLVANIA

Chadds Ford Brandywine Museum of Art: “Andrew Wyeth: Home Places”; to July 16.

Philadelphia Barnes Foundation: “William Edmondson: A Monumental Vision”; to September 10.

RHODE ISLAND

Providence RISD Museum: “Being and Believing in the Natural World”; to May 7. • “Past Made Present: Dutch Shadows in the Black Atlantic”; to August 6.

SOUTH CAROLINA

Columbia Columbia Museum of Art: “Our Own Work, Our Own Way: Ascendant Women Artists in the Johnson Collection”; to May 21. • “Reverent Ornament: Art from the Islamic World”; to May 14.*

TENNESSEE

Nashville Cheekwood Estate and Garden: “The Agrarian Spirit: Cultivating Ruralism and Regionalism in American Art”; to May 14.

TEXAS

Austin Mexic-Arte Museum: “Expresiones de Mexico, Arte de la Gente / Art of the People”; to August 20.

Dallas Dallas Museum of Art: “Octavio Medellín: Spirit and Form”; to May 14.*

Fort Worth Amon Carter Museum of American Art: “Charles Truett Williams: The Art of the Scene”; to May 7.*

Houston Museum of Fine Arts, Houston: “Impressionist and Post-Impressionist Masterpieces from the Pearlman Foundation”; May 21 to September 17.* • “None Whatsoever: Zen Paintings from the Gitter-Yelen Collection”; to May 14.

San Antonio San Antonio Museum of Art: “Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii”; to May 21.*

VIRGINIA

Norfolk Chrysler Museum of Art: “Facing Ourselves: Mike Disfarmer and the American Portrait”; to May 14.

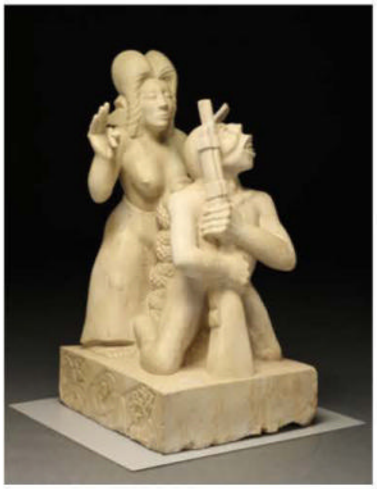
Richmond Virginia Museum of Fine Arts: “Eight Views of Omi: Japanese Woodblock Prints by Ito Shinsui”; to July 9. • “A Powerful Influence: Early Photographs of African Americans from the Collection of Dennis O. Williams”; to May 8.

Virginia Beach Virginia Museum of Contemporary Art: “Kara Walker: Cut to the Quick”; to June 11.

WASHINGTON

Goldendale Maryhill Museum of Art: “Nocturnes”; to November 15.

Seattle Seattle Art Museum: “Ikat: A World of Compelling Cloth”; to May 29.*



The Spirit of Revolution by Octavio Medellín (1907–1999), 1932. *Dallas Museum of Art.*

WISCONSIN

Milwaukee Milwaukee Art Museum: “Scandinavian Design and the United States, 1890–1980”; to July 23.*

WEST VIRGINIA

Morgantown Art Museum of West Virginia University: “In/Humanity: Combat and War in Art”; to May 14.

CANADA

Kleinburg McMichael Canadian Art Collection: “Tom Thomson: North Star”; June 24 to January 14, 2024.*

Montreal Montreal Museum of Fine Arts: “Parall(elles): A History of Women in Design”; to May 28.*

*An * indicates that a catalogue, brochure, and/or checklist is available for this exhibition. Information and photographs should be received three months before the opening month of an exhibition and four months before symposiums and antiques shows that include loan exhibitions or lectures.*

"Save Natural Resources,
Buy Antiques!"

BARN STAR'S

SPRING ANTIQUES AT RHINEBECK

MEMORIAL DAY WEEKEND

MAY 27-28, 2023

SATURDAY 10AM-5PM & SUNDAY 11AM-4PM

FREE PARKING • FOOD TRUCK
SORRY, NO PETS
HANDICAP FRIENDLY

125 Exceptional Exhibitors
Indoors, Rain or Shine
A fun family event where discovery is around every corner!

DUTCHESS COUNTY FAIRGROUNDS
6550 SPRING BROOK AVE (ROUTE 9)
RHINEBECK, NY 12572

ADMISSION $12
GOOD FOR THE ENTIRE WEEKEND!

SHOW PHONE:
(914)-474-8552

PRE-PURCHASE TICKETS AT
WWW.BARNSTAR.COM

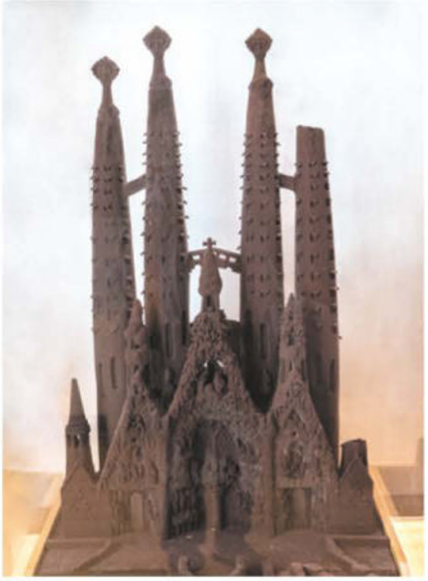
FOLLOW US ON INSTAGRAM! @ANTIQUESATRHINEBECK

End notes

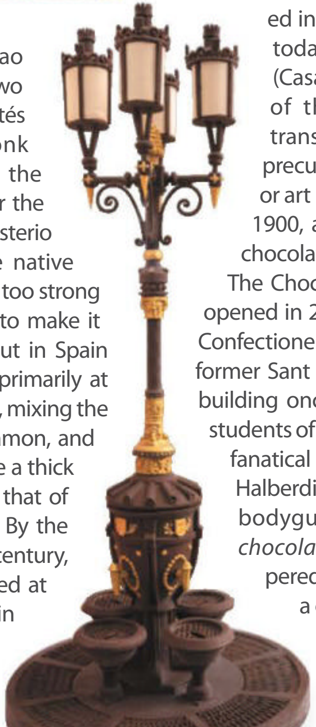
By Eleanor H. Gustafson

Sweet History in Spain

Eat your museum entry ticket? At the Museo de la Xocolata (Museum of Chocolate) in Barcelona, Spain, go right ahead—it's a chocolate bar. Christopher Columbus discovered cacao during his trips to America and wrote about the various drinks that indigenous people made with it. However, it was not until after the conquest of Mexico by Hernán Cortés that the importance of cacao was truly realized. Barcelona subsequently became an important early center for making chocolate—and particularly famous for its hot chocolate (*xocolata calenta*). Marta Tañà Codina, director of the Museo de la Xocolata, shares the story with us.



The first shipment of cacao arrived in Spain in 1521, two years after the arrival of Cortés in Mexico. A Cistercian monk named Fray Aguilar shipped the cacao along with the recipe for the drink to the abbot of the Monasterio de Piedra in Aragon. But the native recipe was bitter and spicy, and too strong for European tastes. Attempts to make it more palatable were carried out in Spain into the seventeenth century, primarily at monasteries and by the nobility, mixing the cacao with sugar, vanilla, cinnamon, and other spices to ultimately create a thick hot drink with a taste close to that of the chocolate we know today. By the beginning of the eighteenth century, chocolate was commonly served at parties for the Catalan nobility in Barcelona. Bread, biscuits, and typical Catalan pastries were dipped in it in a small cup used especially for the thick hot liquid.



Two guilds were authorized to sell chocolate in the city— the chocolate millers and the druggists (from the Catalan *adroguers*, those in charge of marketing overseas products). Initially, only the druggists were permitted to transport chocolate through Catalan territory, a monopoly they guarded assiduously with legal, historical, and even religious arguments.

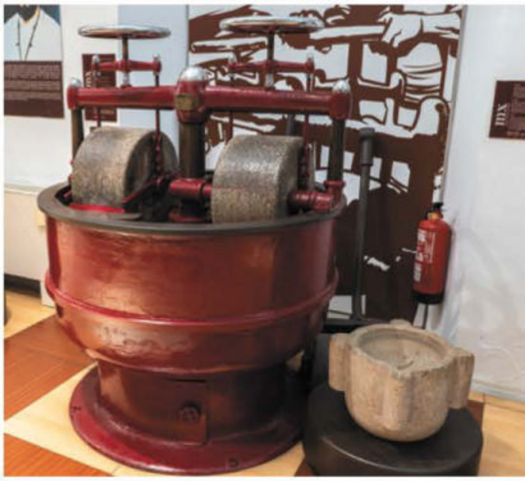
The first mechanized production of chocolate in Barcelona dates to 1777, though production remained primarily artisanal until the end of the nineteenth century, when industrial production expanded, especially in Switzerland, France, and the United States. The smell of cocoa undoubtedly perfumed the streets of Barcelona's *Ciutat Vella* (Old City) as there is evidence of some twenty mills there in the mid-nineteenth century. The Juncosa chocolate factory, founded in 1835, and Chocolate Amatller, founded in 1797 and still in production today, set the city's standards. (Casa Amatller, then the home of the company's head, was transformed into an important precursor of Catalan modernism, or art nouveau, between 1898 and 1900, and is now a museum and chocolate shop.)

The Chocolate Museum in Barcelona opened in 2000, supported by the city's Confectionery Guild. It is located in the former Sant Agustí monastery, a historic building once occupied by engineering students of the reigning Bourbon family, fanatical consumers of chocolate. The Halberdiers, the monarch's personal bodyguards, were known as the *chocolateros* because, as a pampered, elite corps, they consumed a great deal of chocolate.

The museum exhibits some thirty-five large sculptures made entirely of chocolate, as well as historical presses and other instruments used in making it. The tradition of using chocolate in artistic ways in Catalonia is rooted in the traditional Easter cakes known as *monas de Pasqua*, which, in the nineteenth century, began to be decorated with chocolate eggs instead of boiled ones. The use of chocolate became so popular that the entire cake is sometimes made of chocolate, offering many opportunities to create delightful sculptural effects.

The hot chocolate we serve at the museum (probably the best in Barcelona), requires a special cocoa powder that we sell, but you can approximate it using the best pure cocoa you can find. You need: ½ cup pure cocoa powder, ½ cup powdered sugar, 3 ½ tablespoons flour, 1 cup milk, 1 cup water.

Mix the dry ingredients with the water at room temperature. Put the milk on medium heat and just before it boils, add the cocoa mixture. Reduce the heat and stir constantly until it thickens.



Antoni Gaudí's Sagrada Familia in chocolate, made at the time of Pope Benedict XVI's visit to Barcelona in 2012. It stands 43 ¼ inches tall. ***All photographs courtesy of the Museu de la Xocolata, Barcelona, Spain.***

The Font de Canaletes, here reproduced in chocolate, is a famous fountain-cum-lamppost that has stood at the top of Las Ramblas in Barcelona since 1892.

This vintage conche, named for the resemblance of early designs to the shell of the sea-dwelling conch and outfitted with large stone rollers, is used to mix and aerate the ingredients in one of the last steps in making chocolate.

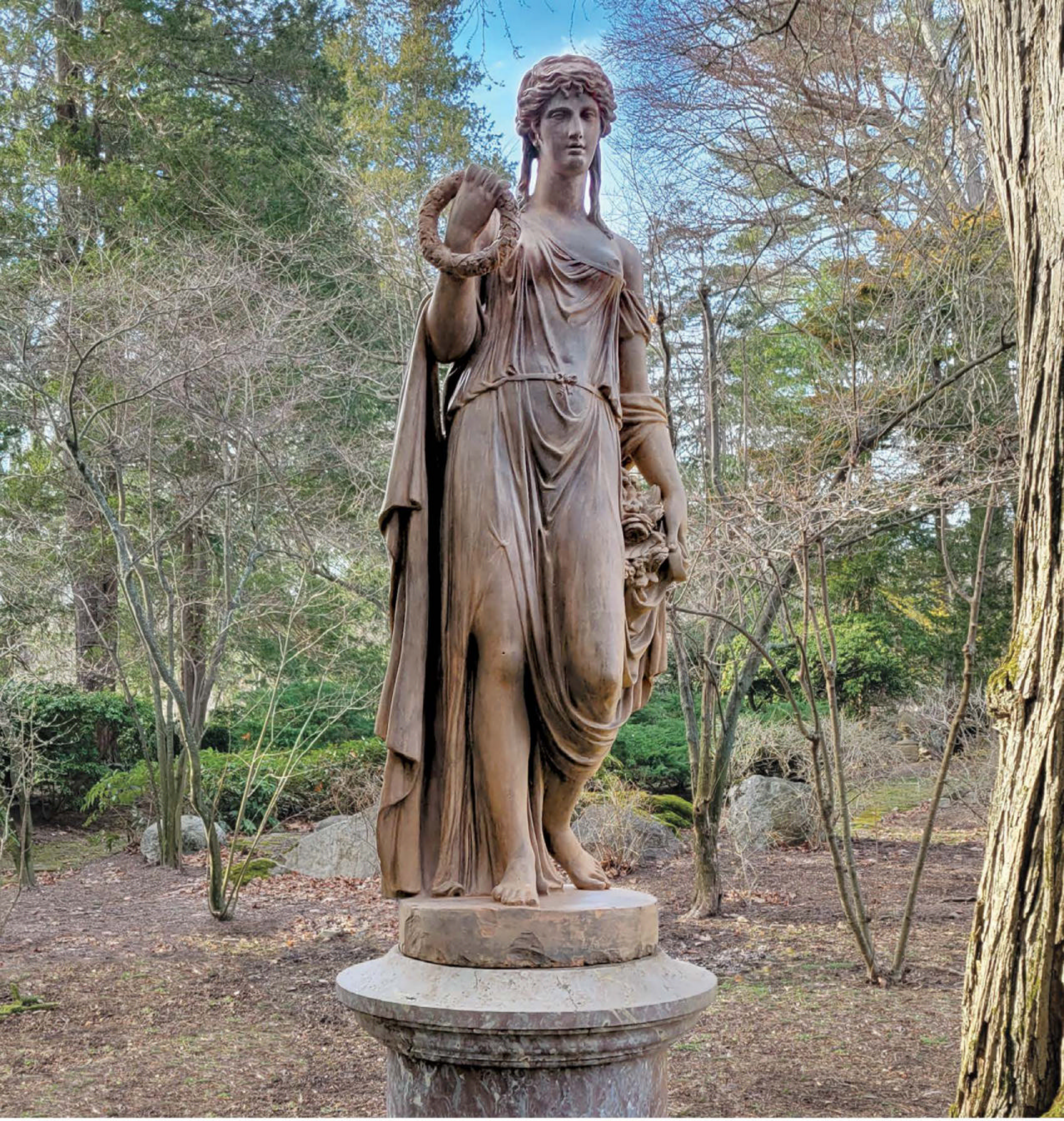
The Magazine ANTIQUES, May/June 2023, vol. CXC, no. 3, published bimonthly and copyright Magazine Antiques Media, LLC, 458 Marlborough Road, Brooklyn, NY 11226. Tel: 646-221-6063. Name registered in United States Patent Office. ISSN 0161-9284. Publication No. 511-890. Periodicals postage paid at New York, NY, and at additional mailing offices. The cover and contents of *The Magazine* ANTIQUES are fully protected by copyright and may not be reproduced in any manner without written consent. Unsolicited manuscripts or photographs should be accompanied by return postage. *The Magazine* ANTIQUES assumes no responsibility for the loss or damage of such material. FOR CUSTOMER SERVICE, CHANGE OF ADDRESS or TO ORDER A NEW SUBSCRIPTION: Write to *The Magazine* ANTIQUES, P.O. Box 37612, Boone, IA 50037-2612, or call (toll-free) 800-925-9271. Outside the US call 515-243-3273. SUBSCRIPTION RATES: US 6 issues $39.95, 12 issues $75, 18 issues $99; in US possessions, add $20 per year; in Canada, $79.95 per year (includes GST); foreign, $95 per year, payable in advance in US currency. Air mail (overseas only), $150 per year. Single/back issues: email: tmaedit@themagazineantiques.com for pricing and availability. Domestic newsstand distribution by Curtis Circulation Company, 730 River Road, New Milford, NJ 07646. Change of address: send old and new addresses, and allow six weeks for change. POSTMASTER Send address changes to *The Magazine* ANTIQUES, P.O. Box 37612, Boone, IA 50037-2612. ADVERTISING *The Magazine* ANTIQUES accepts advertisements only from advertisers of recognized reputation in the trade but cannot guarantee the authenticity or quality of objects or services advertised in its pages. *The Magazine* ANTIQUES is a member of the Magazine Publishers Association, Inc. For general reference to *The Magazine* ANTIQUES consult the Readers' Guide to Periodical Literature in any public library. Complete copies on microfilm are available from University Microfilms, Ann Arbor, MI.

Spencer Marks, Ltd.
Fine Antique & 20th Century Silver
www.spencermarks.com

Gorham
antique sterling silver
after dinner
coffee service
in the Persian taste,
Providence, RI,
1896/97,
H: 13.25 inches

Exhibiting at the ADA/ Historic Deerfield Show,
Old Deerfield, MA, June 17 & 18

Spencer Gordon, III ✯ Mark F. McHugh
P.O. Box 330, Southampton, Massachusetts 01073 (413) 527-7344
Member: The Art and Antiques Dealers League of America, CINOA & The Antique Dealers' Association of America



A rare terra-cotta figure of Flora, the Goddess of Flowers and Spring in contraposto pose, classically robed with hair swept up and in curls, with a floral wreath in her proper right hand, and a nosegay in her left, Italian or German, ca. 1870, on associated carved Rosso Verona marble pedestal, Italian, ca. 1890. The figure 59 ins. high; the pedestal 34 ins. high.

BARBARA ISRAEL GARDEN ANTIQUES

By Appointment • Katonah, NY • 212-744-6281 • www.barbaraisrael.com